

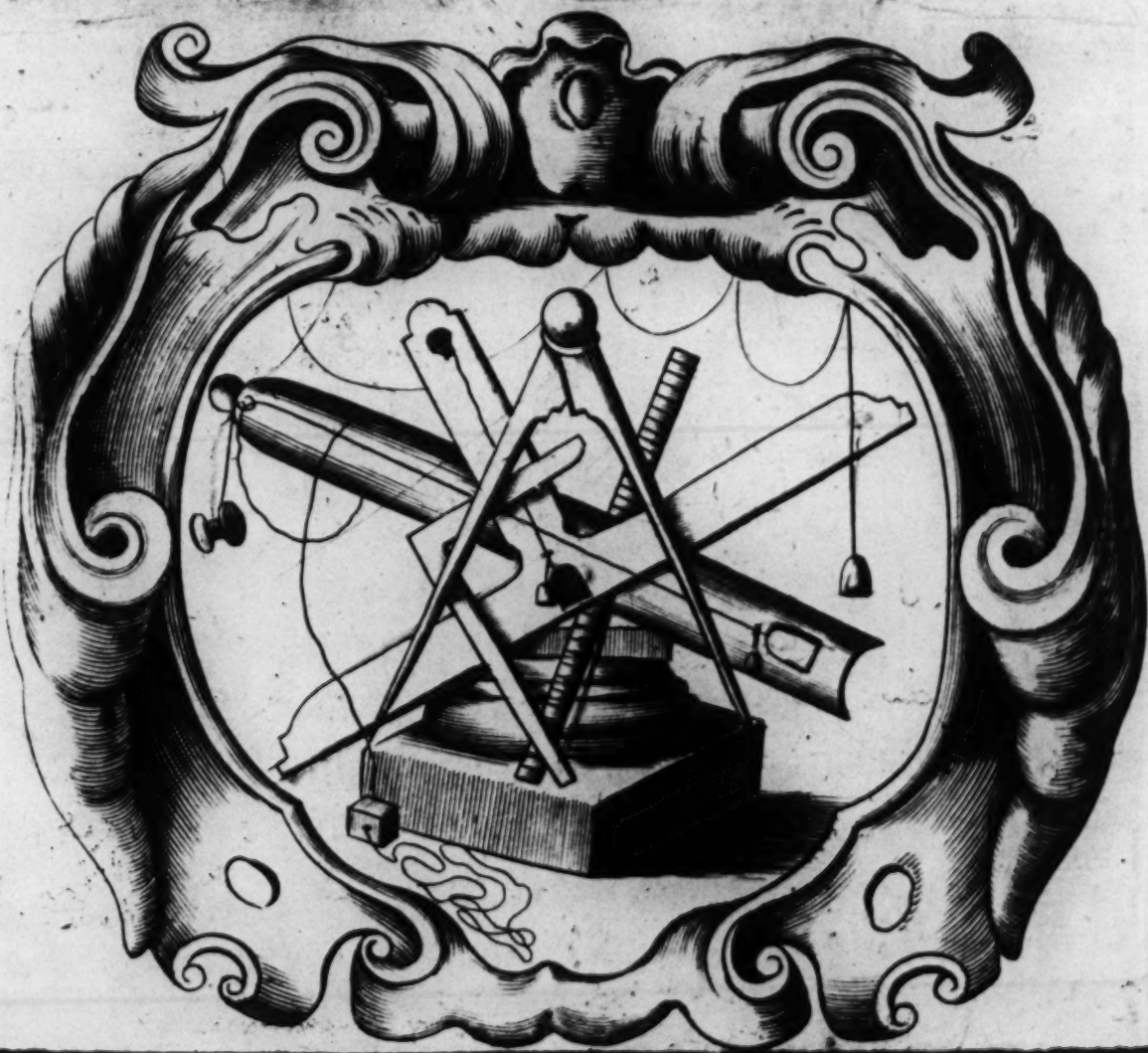
THE  
Regular Architect :  
OR THE  
GENERAL RULE OF THE FIVE ORDERS  
OF  
ARCHITECTURE  
OF  
M. GIACOMO BAROZZIO Da VIGNOLA.  
WITH  
A New Addition of MICHAEL ANGELO BUONAROTI.

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*Rendred into English from the Original Italian, and Explained*  
By JOHN LEEKE Student in the *MATHEMATICKS*,  
For the USE and BENEFIT of  
Free Masons, Carpenters, Joyners, Carvers, Painters,  
Bricklayers, Plaisterers :

In General  
For all Ingenious Persons that are concerned in the Famous ART of  
**BUILDING.**

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LONDON,  
Printed for William Sherwin, and are to be Sold at his Shop next Dore to the Star  
in Little Britain. And by Rowland Reynolds at the Sun and Bible in Postern-street  
near Moor-gate, M DC LX IX.



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# To the READER.

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*Courteous Reader,*



Intend here briefly to declare, for the better understanding hereof, what was the occasion that moved me to make this small Work, and afterward to publish it for the common service of those that take delight therein. Having Exercis'd this Art of *Archibecture* for divers years in sundry places, I have been alwaies pleased to see the Opinions of as many Writers as I had, concerning this practice of the Ornaments, and by comparing them both among themselves, and with the Works of the Ancients, which are seen yet in being, to draw from thence some Rule, on which I might relie with such security, as might please, if not all, yet at least the greater part of them that are capable to judge of this Art, and that only to serve my own use, without any other end. Therefore laying aside many things of those *Writers*, from whence ariseth no small difference, to the end to rest more secure, I proposed to my self the ancient Ornaments of the *five Orders* which are seen among the Antiquities of *Rome*; and considering all together, and examining them by diligent Measures, I have found that those which seem most beautiful to common judgment, and which represent themselves with most grace before our Eyes, those I say have a certain correspondence and proportion of Numbers among themselves not intricate, seeing that each of the lesser Members measure the greater, punctually distributing them into so many parts. From whence considering more nearly, that all our Senses are pleased in this Proportion, and displeasing things are different from it, as the *Musicians* do most sensibly demonstrate in their Science; I have taken Pains these many years to reduce the said *five Orders* of *Archibecture* under one brief Rule, easie, and which might readily be put in practice; and the manner which I have observed in it is thus. Desiring to bring to this Rule the *Dorick* Order, for an Example I have found the Theatre of *Marcellus* to be the most commended among all others, according to the judgment of every one, and therefore also I have



# To the Reader.

taken it for the Foundation of the Rule of the said Order; of which having determined the principal parts, if afterward certain of the lesser Members have not so exactly answered to the proportion of Numbers (a thing which often happens by the work of the Tools, or other accident, which may often be in these small things) that I have fitted to my Rule, not differing in any thing of importance, but accompanying rather that small licence with the authority of other *Dorick* Orders, which also are esteemed beautiful; from whence I have taken the other smaller parts, alwaies when it was necessary to supply it. Not as *Zeuxis* did of the Virgins among the *Crotoniacks*, but as my judgment hath led me. I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the distribution of Proportion, founded on simple Numbers, not having regard either to the Braces, Feet, or Palmes of any Place, but only to one Arbitrary Measure, called *A Module*, divided into so many parts as from Order to Order may be seen in its proper place. And by this means I have so facilitated this part of *Architecture* (otherwise difficult) that any mean understanding, if he have but only some taste of the Art, may comprehend the whole at one view; and easily use the same, without taking much pains in reading. Yet had I no intent to publish this Work, if it had not been for the intreatie of many of my Friends which desired it; and much more by the Liberality of my perpetual, most Illustrious, and most Reverend Lord, Cardinal *Farnese*; which, besides that I have received such courtesies from his Honourable House, which hath given me favour to make this diligence, hath also given me the mean to be able to satisfie my Friends in this particular, and to give you suddenly other greater things on this Subject, if this Part be so accepted of you as I hope it will be. And seeing that in this place it is not my design to answer Objections, which I know will be propounded by some, that being not my intention; so leaving the charge to the Work it self, which being acceptable to the Judicious, will cause them to answer for me against the Objections of others: I say only, That if any one shall judge this Work to be vain, maintaining that there can no firm Rule be given, because that according to the opinion of all, and namely of *Vitruvius*, there must oftentimes be added and subtracted to the proportions of the Members of the Ornaments, to the intent to supply by Art in those places, where our sight may be deceived by any accident. To that I answer, That it is wholly necessary in that case to know how we would



# To the Reader.

would have them represented to our Eyes, which shall be always a firm Rule, which in another place I have propounded to be observed, seeing that we proceed therein by certain curious Rules of *Perspective*. The Practice whereof (so much as is necessary to this *Art*, and to Painting both together) I hope to give you suddenly, in such manner as I am assured will be delectable to you.

My intention, as I have said, was none other than to be understood by those only, which have already some taste of the Foundation of the *Art*: And therefore I had not added the Name to any particular Member of the *Five Orders*, presupposing them to be already known. But finding afterwards, by Experience, that the Work was very acceptable to divers Persons of Quality, moved by the Desire they had to be able to understand with little Labour, the Entire of this *Art* concerning the Ornaments, and that they desired no other thing than the particular Names, I was willing to add them according as they are ordinarily called at *Rome*, and in such order as you may see, only advertizing that the Members which are common to divers Orders, after they have been only once named in the first Order, there is no mention made of them in the other Orders.

G. Barrozzio.



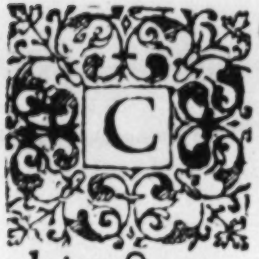
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THE TRANSLATORS PREFACE.

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To the Reader.

Gentle Reader,

 *Onsidering that those things are easiest comprehended and best retained in memory, which are taught by the fewest Precepts ; therefore we have made choice of this Author as an Introduction to the Ornamental Part of Architecture, and have stiled him, The Regular Architect, because he sets down one general Rule for the Principal Numbers of all the Five Orders ; which Rule our Author found from the Observation which he made of the Antiquities of Rome. The Author being perspicuous of himself, we have endeavoured to render him in his own Sense, only adding here and there a word upon occasion, to explain his meaning more fully. If this find acceptance, expect in a short time the Rules of practical Perspective of the same Author, From him, who is*

A Lover of all Ingenious Artists,

JOHN LEEKE.

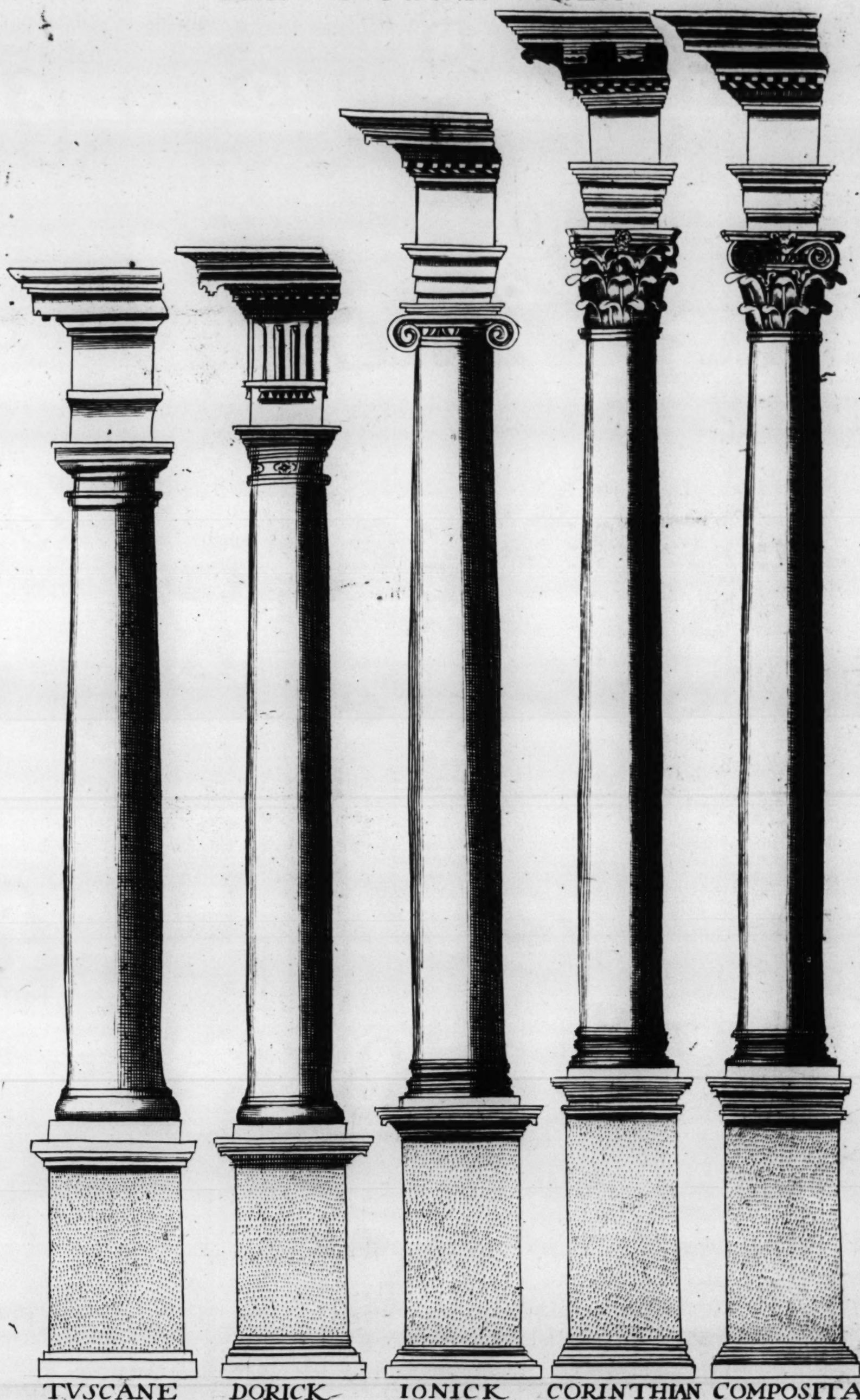












TVSCANE

DORICK

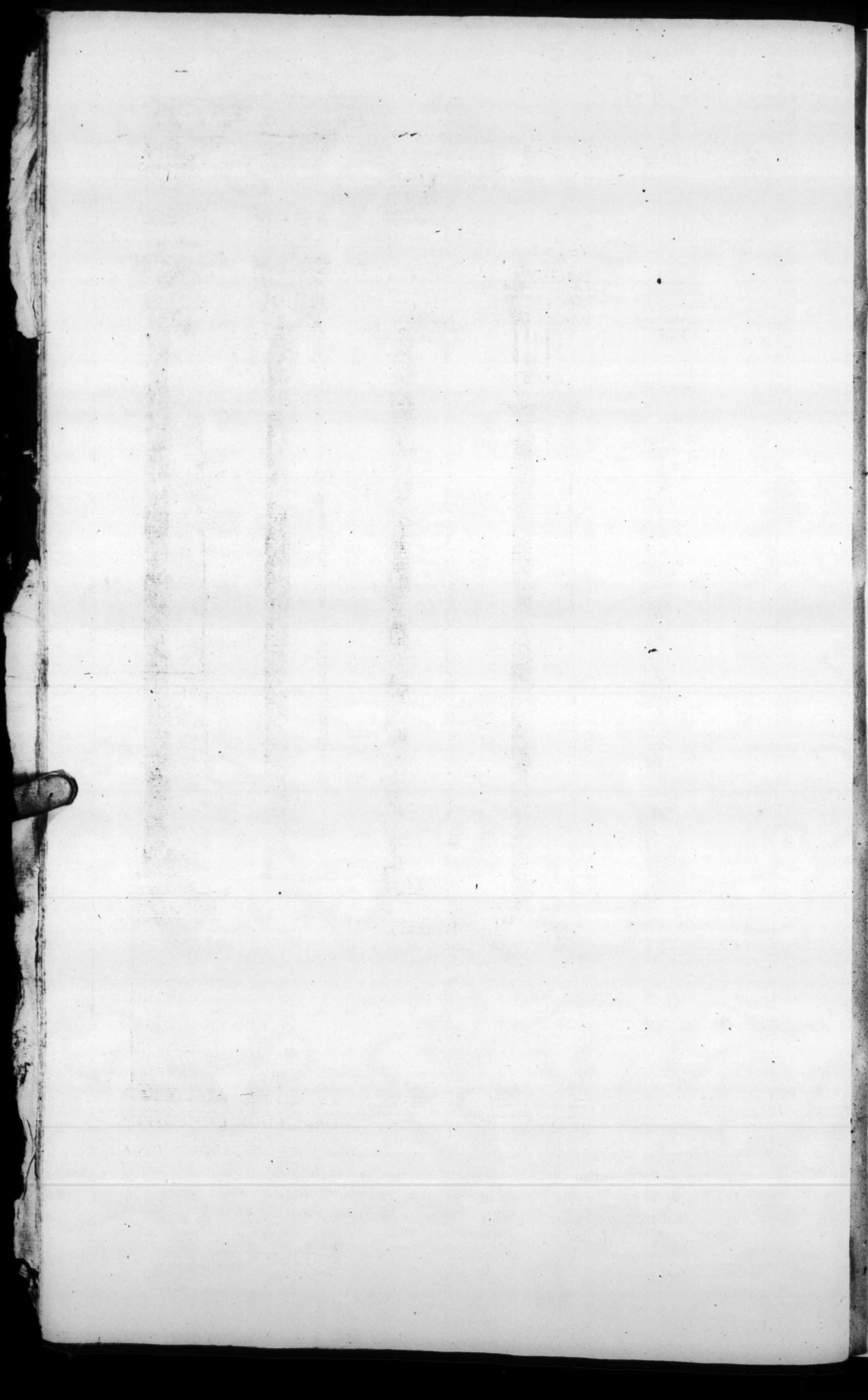
IONICK

CORINTHIAN

COMPOSITA

*Intending to treat of the five orders of Columns; that is to say the Tuscan, the Dorick, the Ionick, the Corinthian, and Composita. it is convenient at the beginning to shew the figure of each kind of which I am to speak, although their particular measures are not set downe, being that they are onely here put to shew a general rule, which afterward shall be declared particularly in each order.*

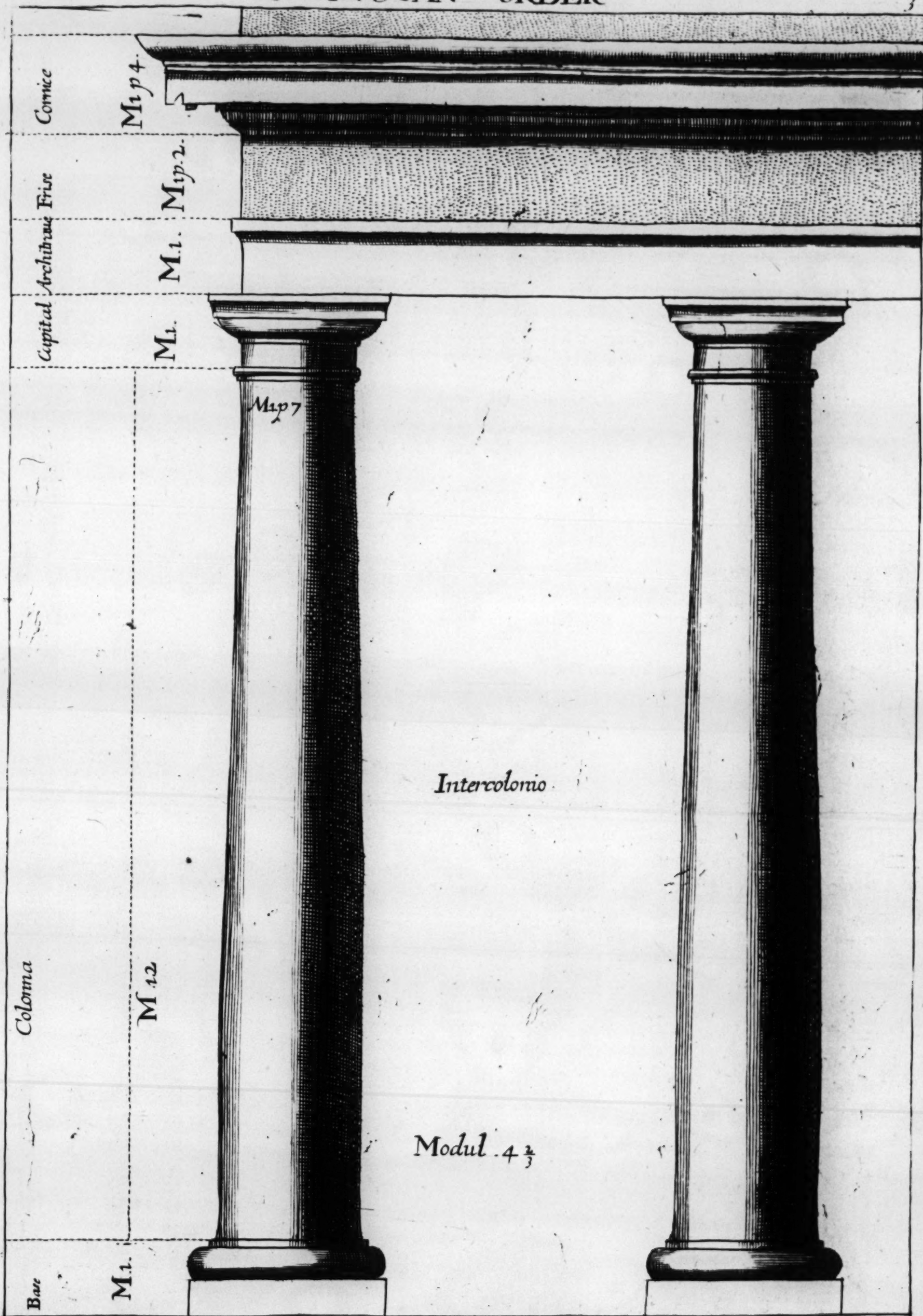






# TVSCAN ORDER

3



Finding no Tuscan order amonge the antiquities of Rome, from whence I might haue formed a rule as I have found in the other foure orders; the Dorick, Ionick, Corinthia, & Composita, I have taken the authoritie of Vitruvius in his fourth booke & seventh Chapter, where he sayes, that the Tuscan Columne ought to be in height with the base and Capital seven times his owne diameter or thickness. In the rest of the ornaments namely the Architrave Fries and Cornice, it is convenient to observe the rule which I have found in the other orders, that is, that the Architrave Frieze and Cornice may be the fourth parte of the height of the Columne, which is 14 moduler with the Base, and Capital, as is scene set downe by numbers; so also the Architrave Frieze and Cornice shalbe  $3\frac{1}{2}$  moduler, which is the fourth parte of 14, the particular members shalbe exactly set downe in their proper place,

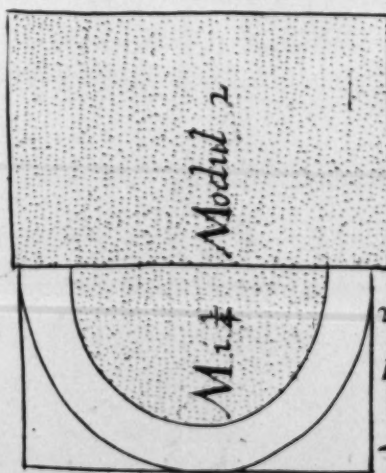
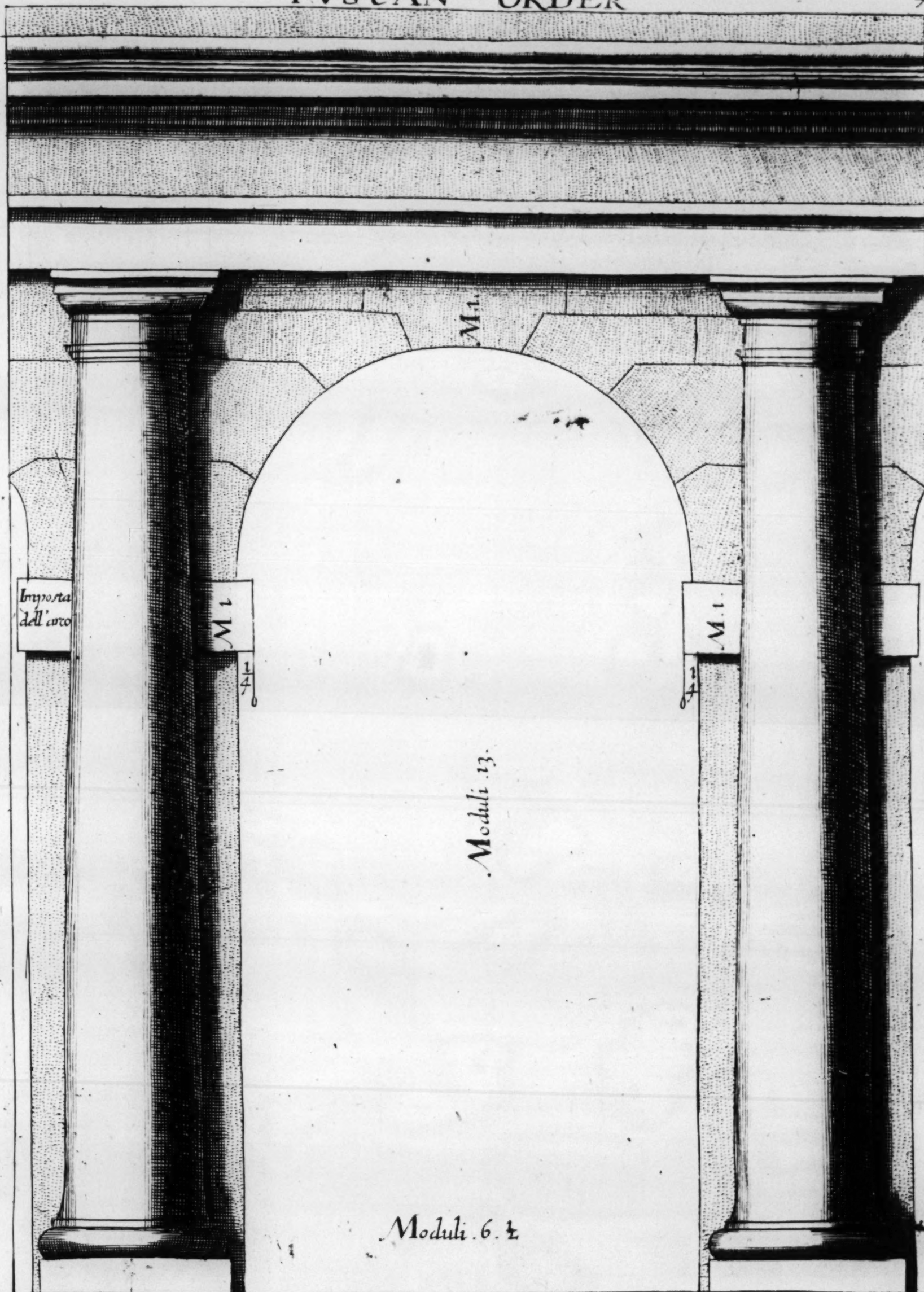






# TVSCAN ORDER

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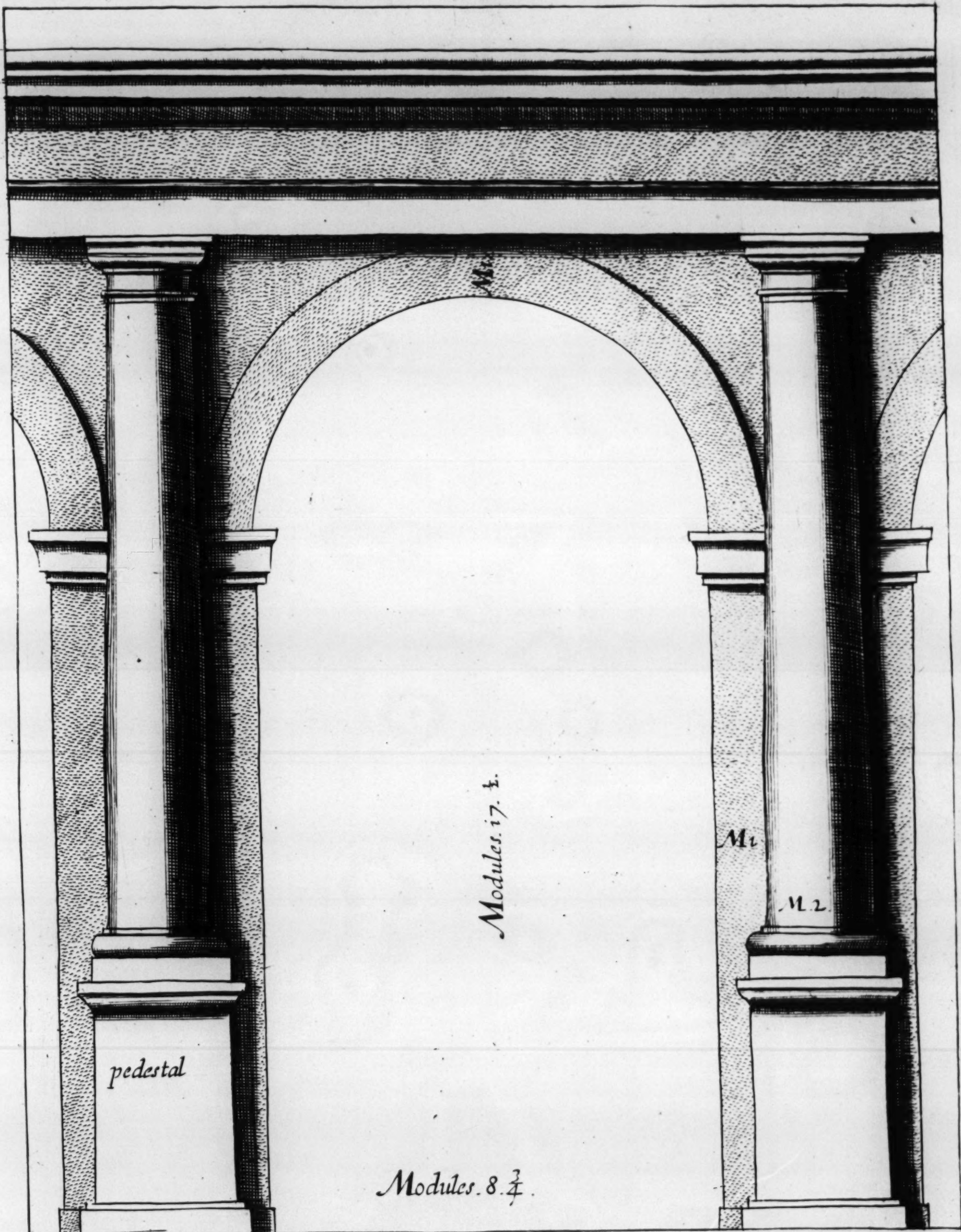
Being to make the Tuscan order with out a pedestal, the whole height shall be divided into 17  $\frac{1}{2}$  parts, and each of those partes shall be called a Module, which againe wee divide into 12 equal partes, and by these measures at the saied order is formed with every particular member thereof, as is scene in the designe Set downe both in whole numbers and fractions











But being to make the said order with a pedestal the whole height is to be divided into 22 partes and  $\frac{1}{6}$  which is done, because the pedestal requires to be in height the third parte of his Columne with Base and Capital, which being 14 modules, the third parte is 4 modules and  $\frac{3}{4}$ . which added to 17 modules and  $\frac{1}{2}$  make together 22 modules and  $\frac{1}{6}$

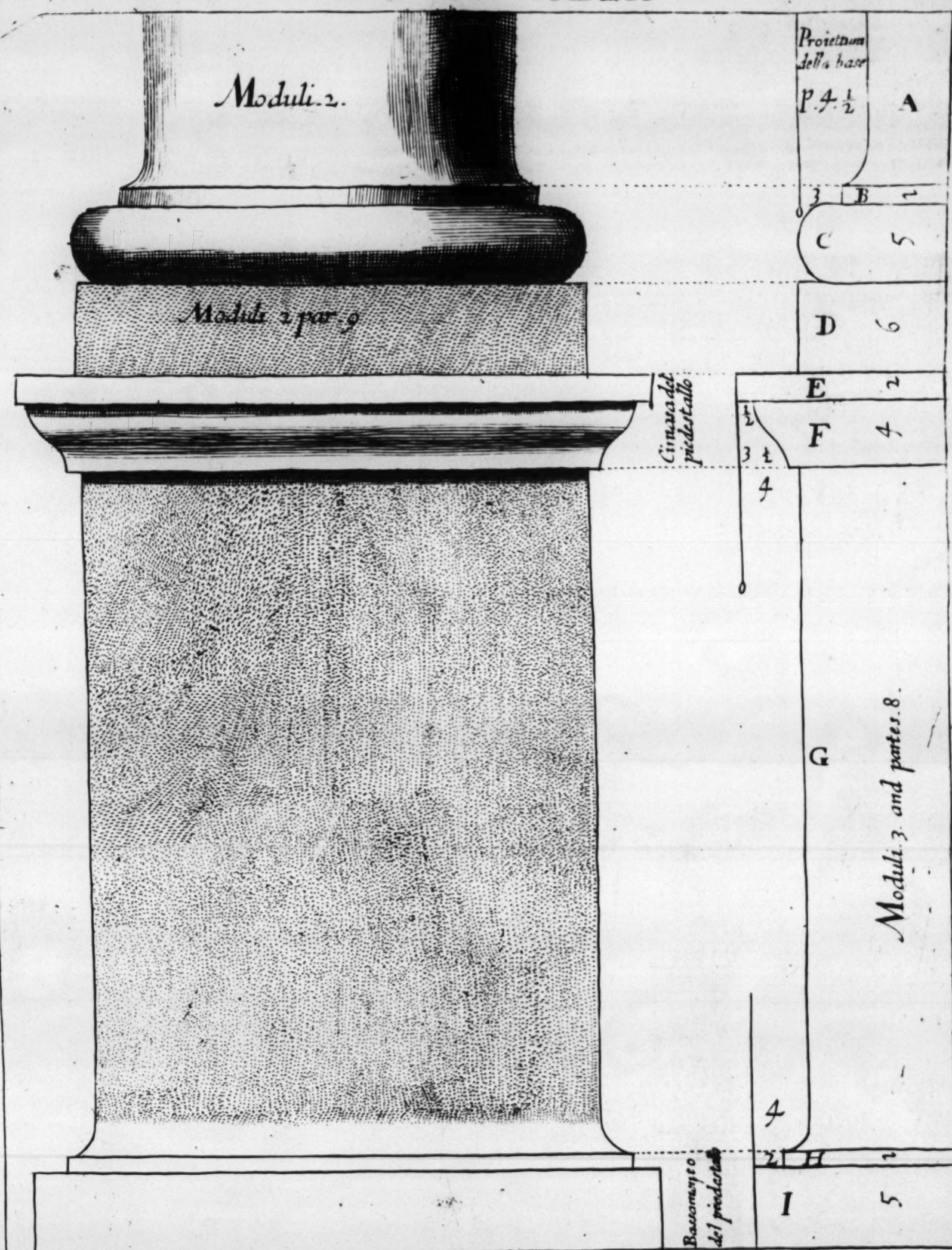






# TVSCAN ORDER

6

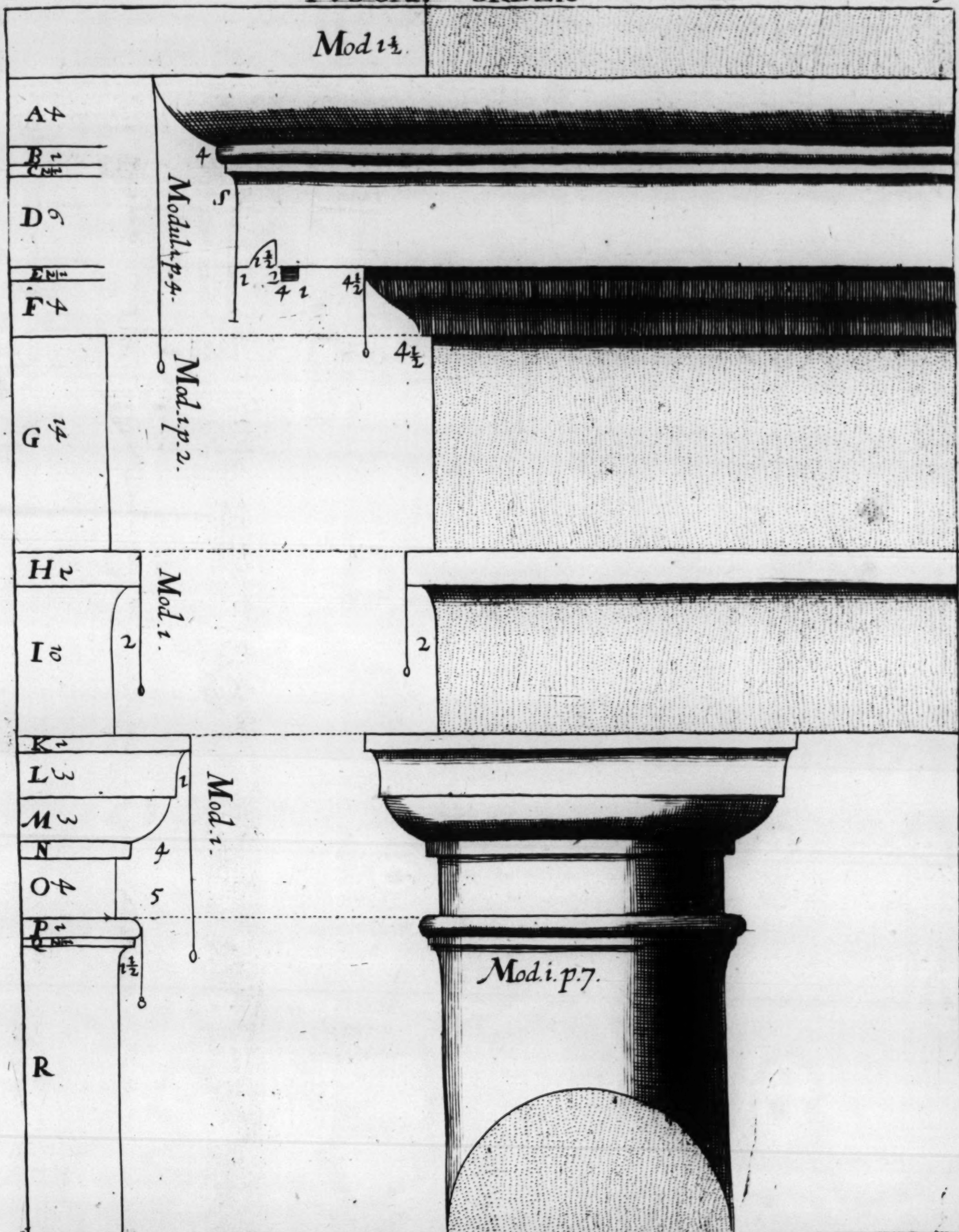


Although a pedestal is sildome made to the Tuscan order, yet haue I put it here in designe to follow order, giving you<sup>to</sup> understand that in the five orders I have observed it for a general rule that the pedestals with their ornaments ought to be a third parte of their Columne with Base and Capital, as al the ornaments aboue, that is to say, the Architrave Frise and Cornice ought to be a fourth parte of the Same, Form which being vnderstood & presuposed there ariseth this great facilitie in the worke that being to make any of these five orders after the height which it ought to be determined it is to be divided into 19 partes with its ornaments (then 3 partes being left aboue for the Architrave and 2 below for the pedestal, the 12 partes remaining are for the height of the Columne with the Base & Capital) which being taken, & making the division of the modules, according as it shalbe either Corinthia or Dorick or the other orders, & then the whole order is made by that module divided into its partes, as Shalbe seene in its due place; A the Body or Shaft of the Columne. B Cintra Regula or list. C Torus. D the Blinth. E listello a name most general and used indifferently in al the like members whether the be lesser or greater F Cimation. G the Pedestal H listello I the Blinth of the Pedestal,





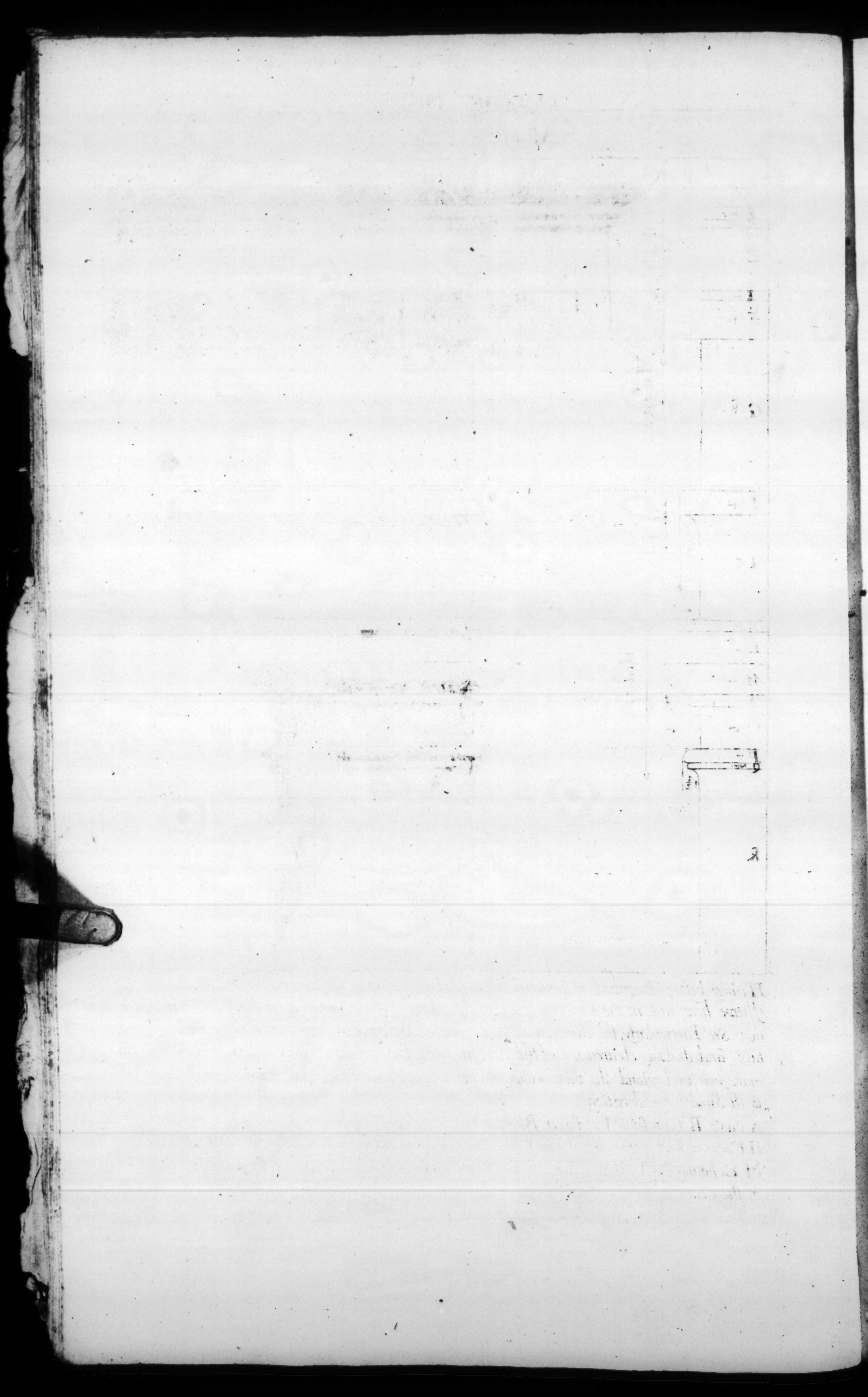




Having before described in general the principal measures for drawing the Tuscan order, I have here and in the foregoing page, designed the partes in great to the end that you may See Particularly, the division of every one of the Smalest partes, together with their projecture and that the clearenesse of the designe with the numbers adjoyued may be Sufficient to mak you understand the thing without many words, as any one may easily know of himselfe with Smale consideration

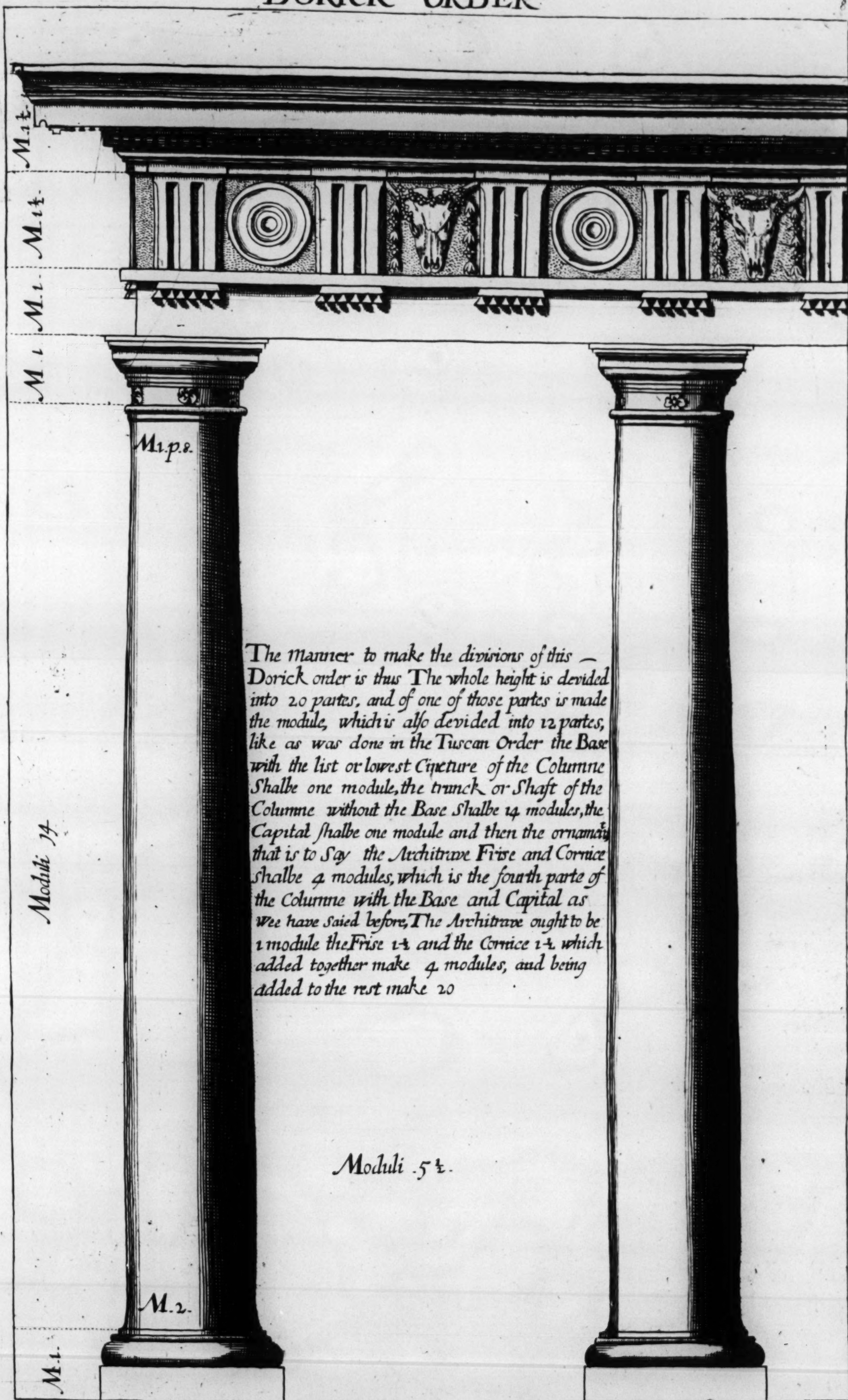
A. Ovolo. B. Rundel. C. Listello. or. Regula. D. Corona or Dropstone. E. Listello. F. Cymatium. G. Frieze. H. Facia or List of the Architrave. I. Architrave. K. Chimatium or list of the Abacus. L. Abacus. M. Echinus. N. List. O. Frieze of the Capital. P. Astragal. Q. Coller of the Column. R. the Body of the Column.







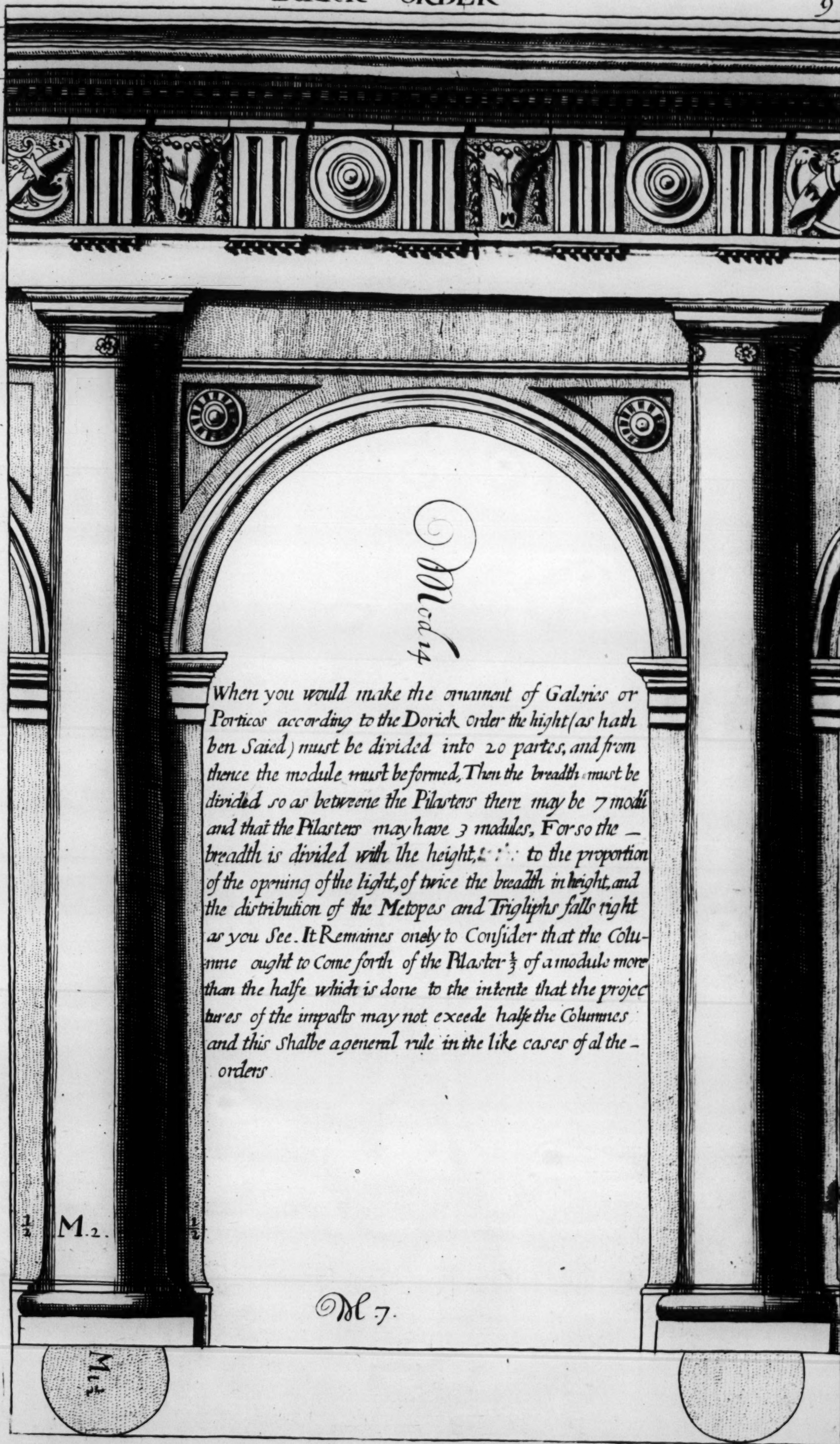
## DORICK ORDER.







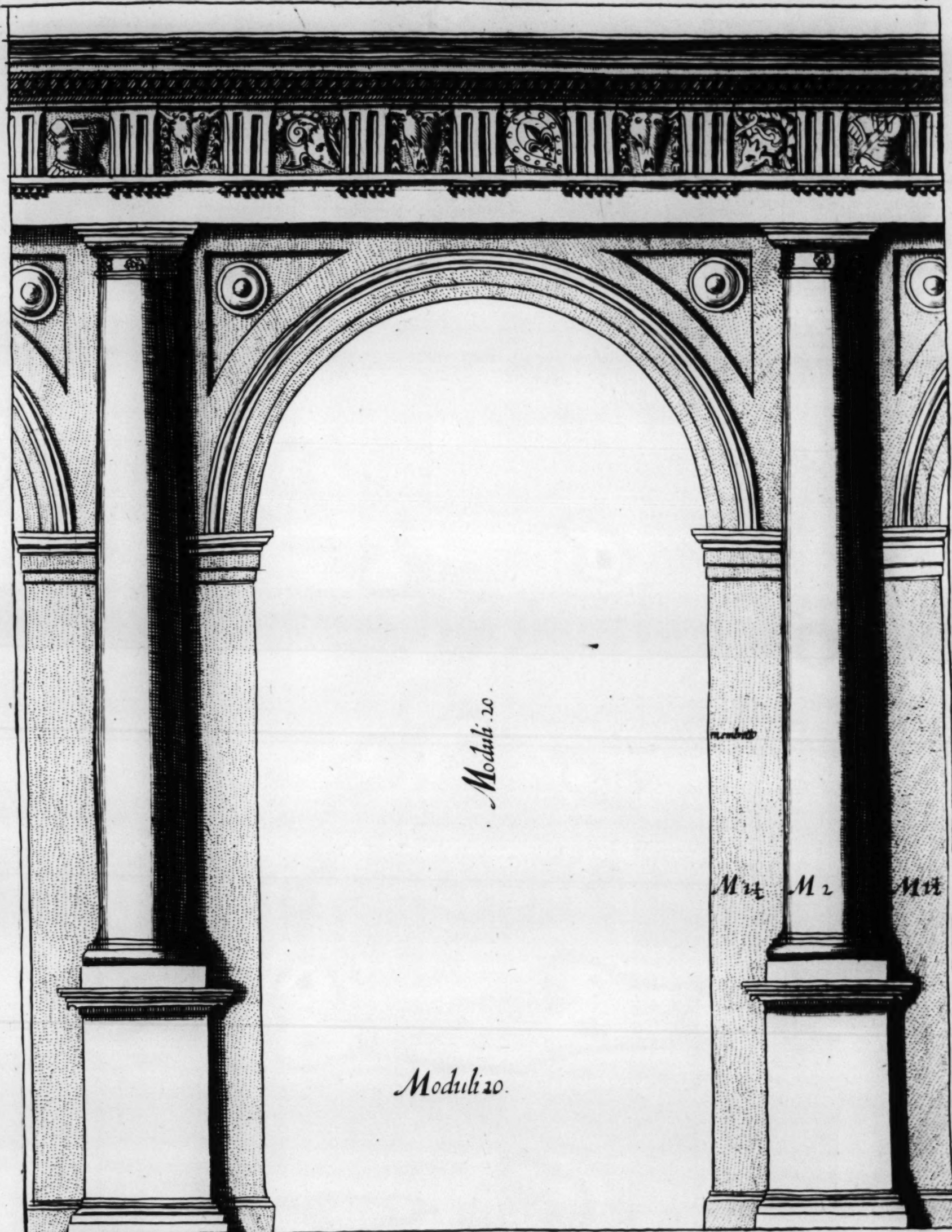












Being to make Galleries with their pedestals according to the Dorick order, the whole height ought to be divided into 25 partes and  $\frac{1}{3}$ , and one of those partes shall be a module, the breadth betwene the pilasters shall be 10 modules, and the breadth of the pilasters shall be 5 modules for so the distribution of the metopæ, and Triglyphs shall fall out right and the voide of the Arches in such proportion that the height shall be double to the breadth which in height as you may see is of 20 modules

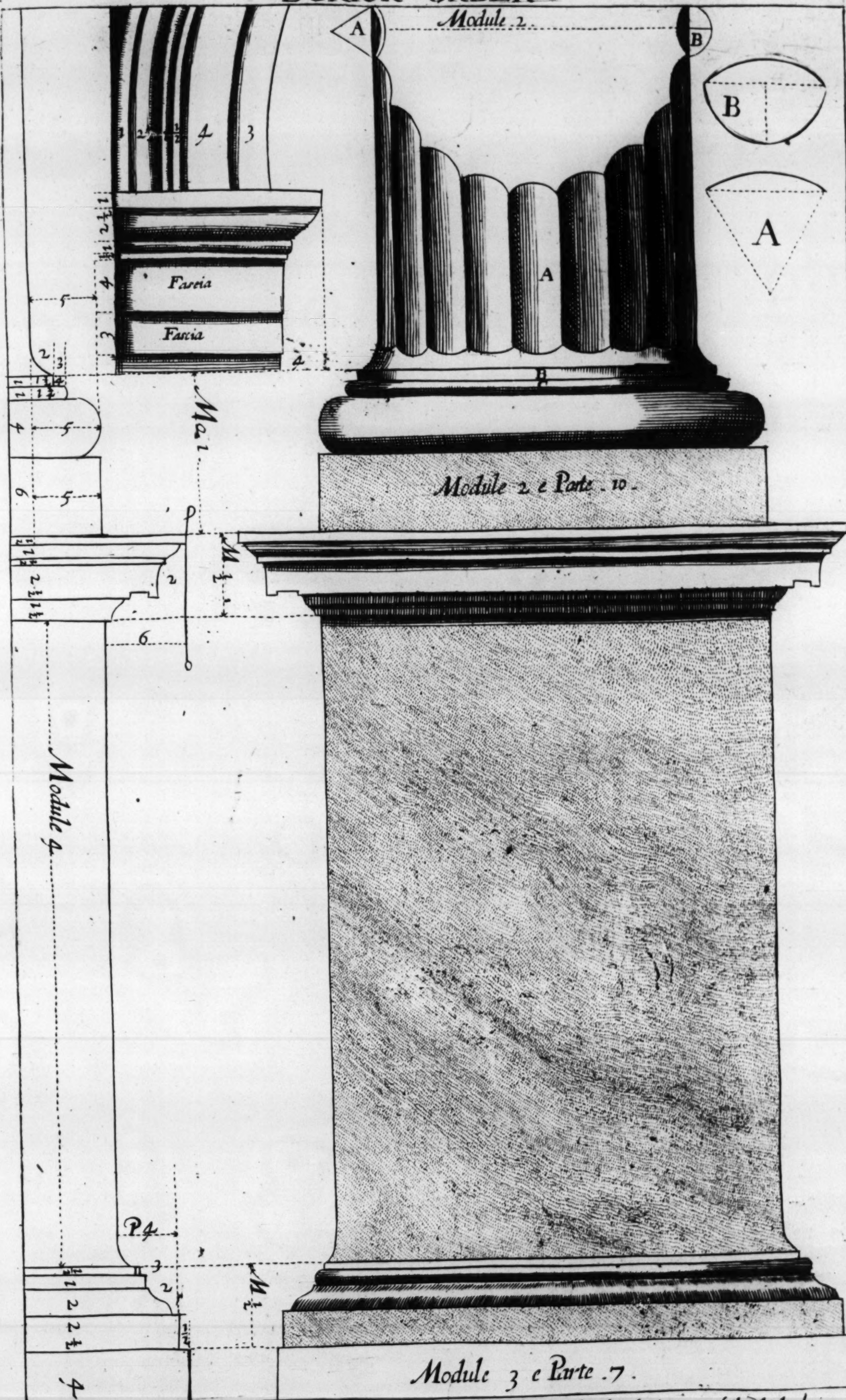






# DORICK ORDER

7



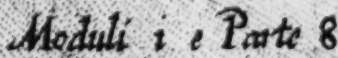
The Pedestal of the Dorick order ought to have 5 modules and  $\frac{2}{3}$  in height, the impost of the Arch designed there about one module and the particular members thereof are to be divided according to the members as they are there set downe A the Chanells of the Column B the lowest Cincture of the Columnne which ought so to be understood of all the orders C Rundel or little stage







## 12



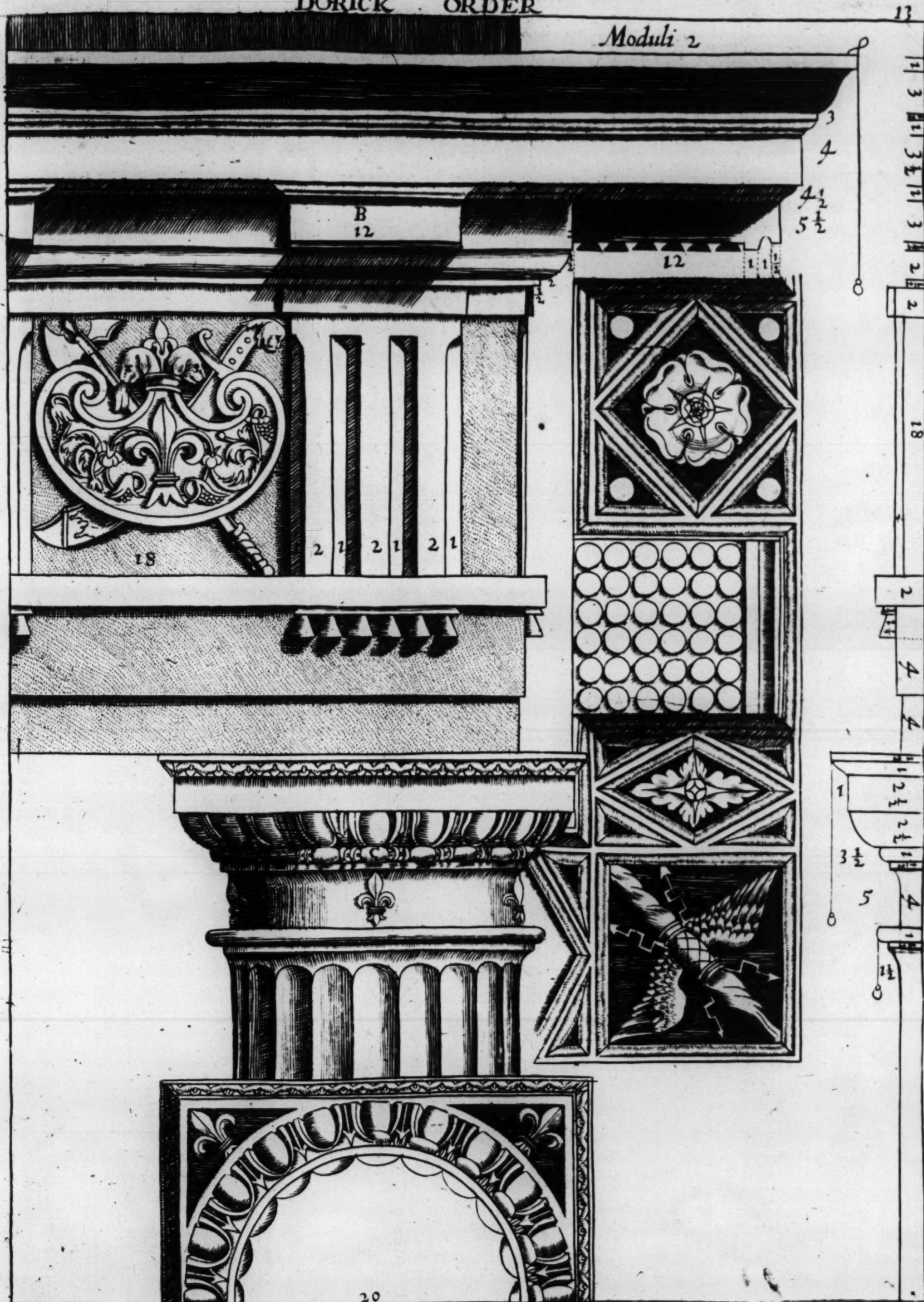
This parte of the Dorick order is taken from the Theater of marcellus at Rome, as I have said in the preface by way of example, and being designed it retaines the same proportion  
A Hollow of the upper list, B Denticuli, C Capital of the Triglyph, D Triglyph in which the parts cut inward are called Channells and the square space of the frieze which Remaines — betweene one Triglyph and the other is called metope, E Guttae, dropps, or smale bells F Cymatium  
G Annulets, cinctures or Lists





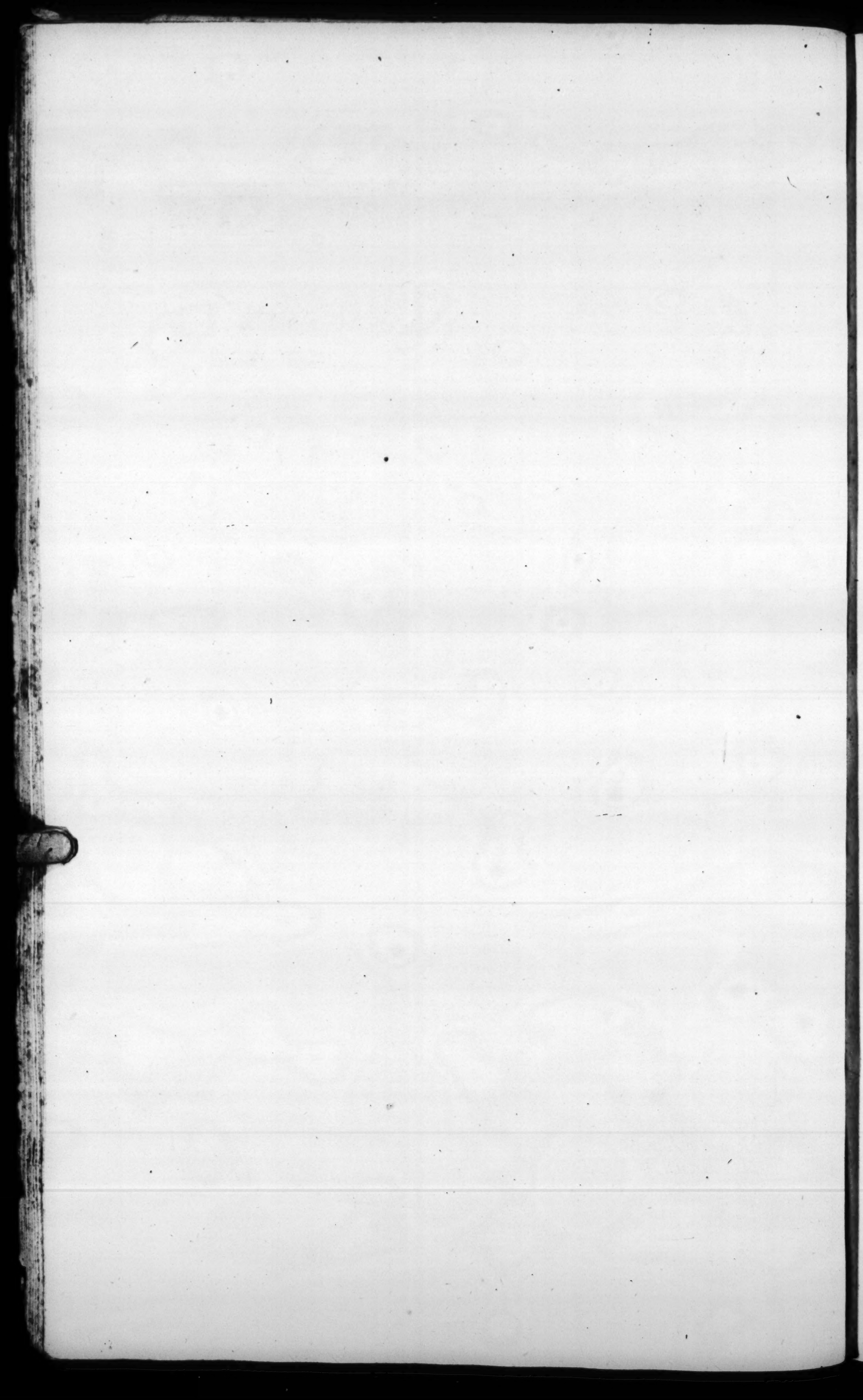


# DORICK ORDER



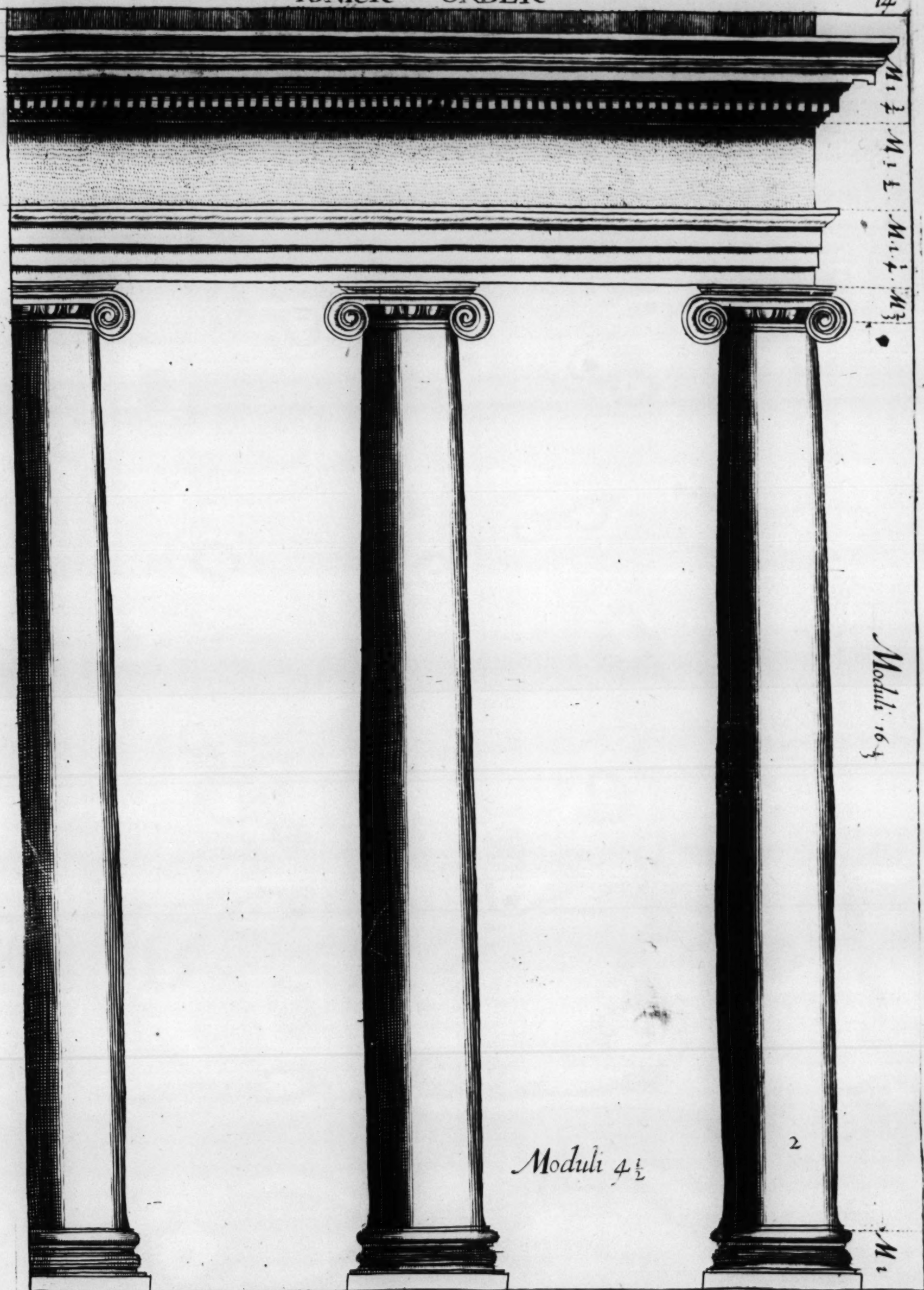
This other piece of the Dorick order is taken from divers reliques amonge the antiquities of Rome, and such a composition is made thereof, which I have found to prove well in worke. A Cymatium, B Modillions a name by which They are al called althought they be of different formes, when they doe the office to sustaine the Cornice, C Astragal.





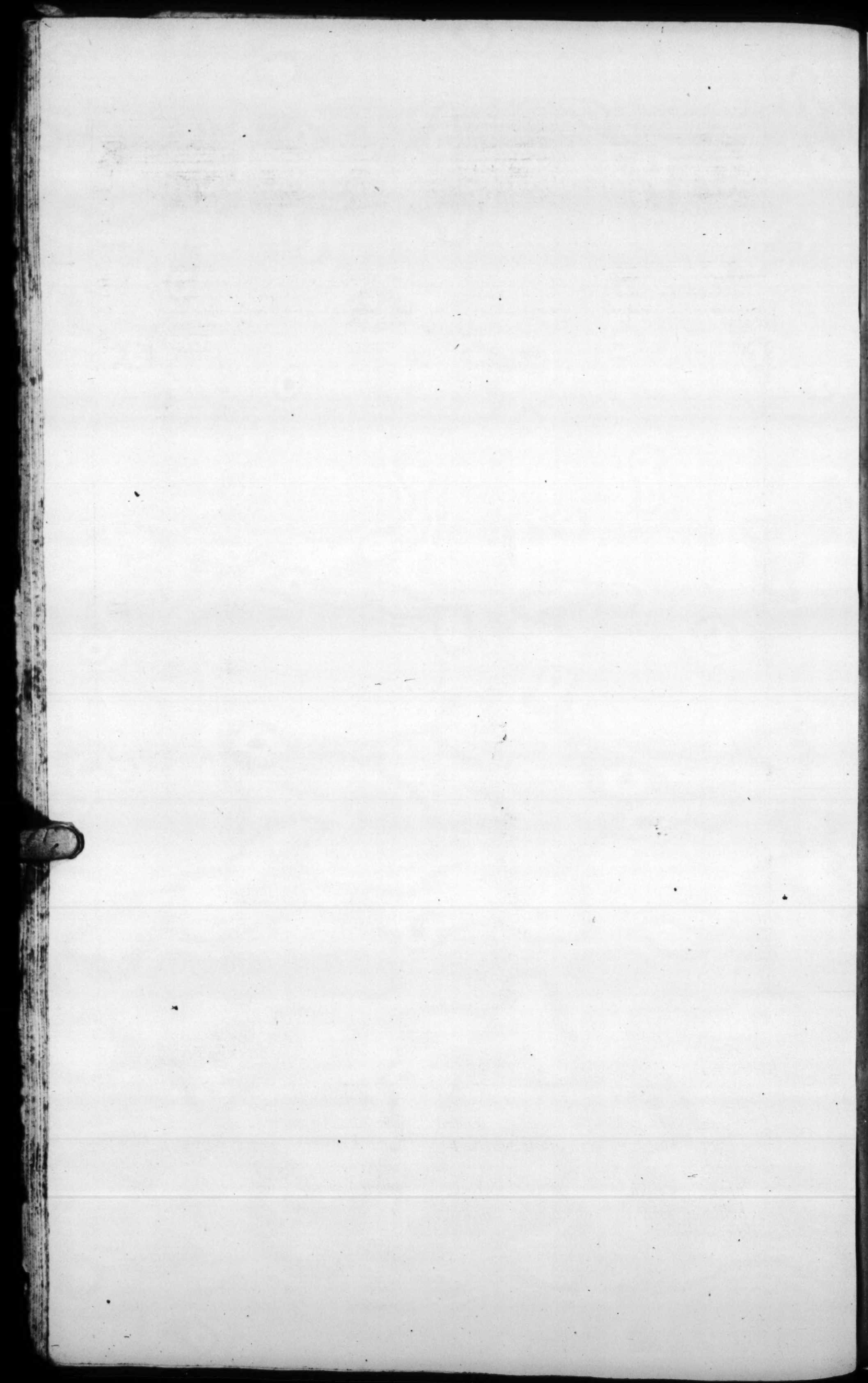


# IONICK ORDER

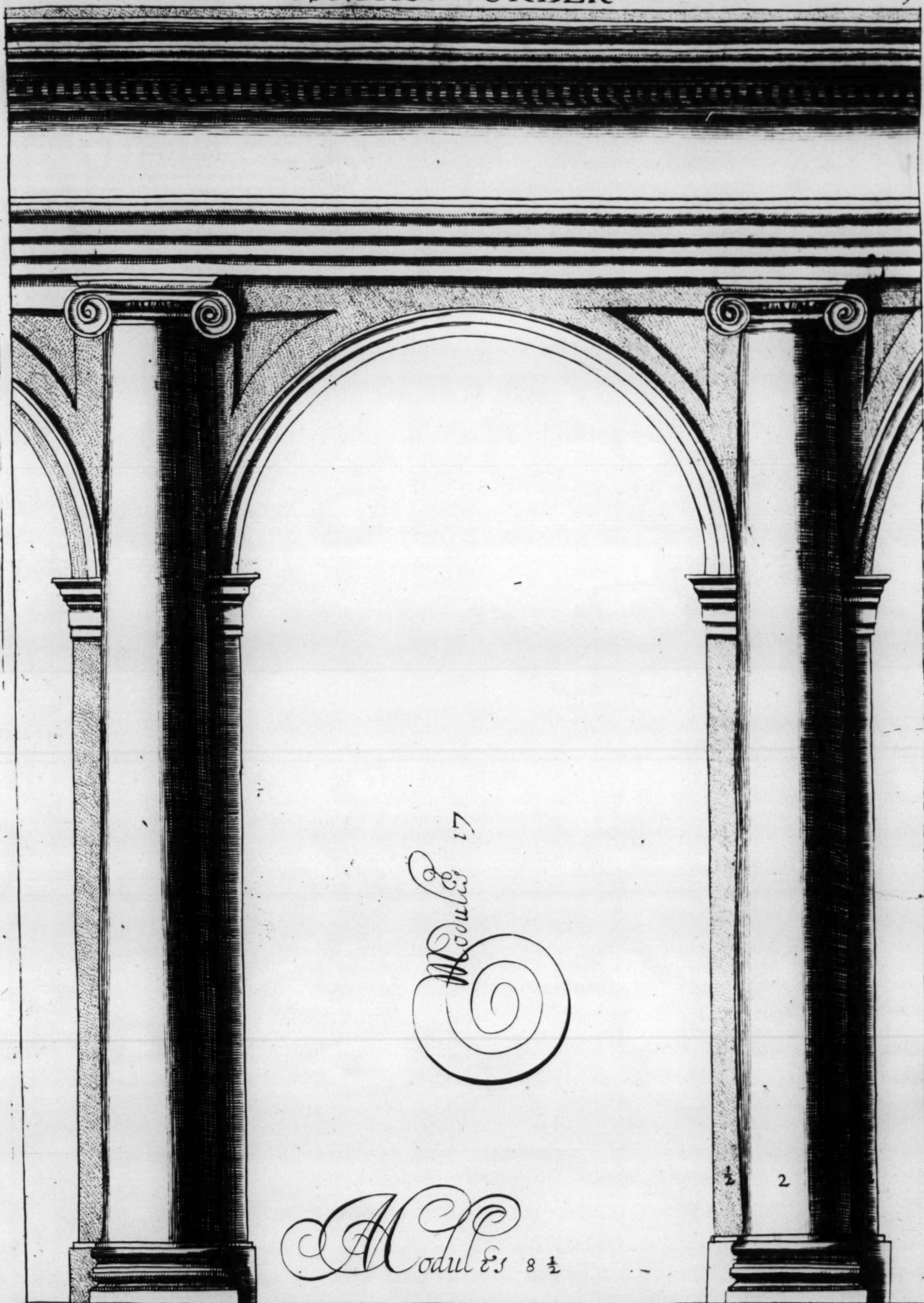


Being to make the Ionick order without apedestal, the whole height ought to be divided into  $22 \frac{1}{2}$  partes, and of one of those partes is made the module, which is divided into 18 partes, because this order being more gentle then the Tuscan and Dorick, hath also the partes thereof more slender; The Columne ought to have 18 modules comprehending the base and Capital, the Architrave  $1 \frac{1}{4}$  module, The frieze  $1 \frac{1}{2}$  the Cornice  $1 \frac{1}{4}$  which numbers being added together, make the Architrave Frieze and Cornice  $4 \frac{1}{2}$  modules, which is the  $4$  parte of 18 modules the height of the Columne







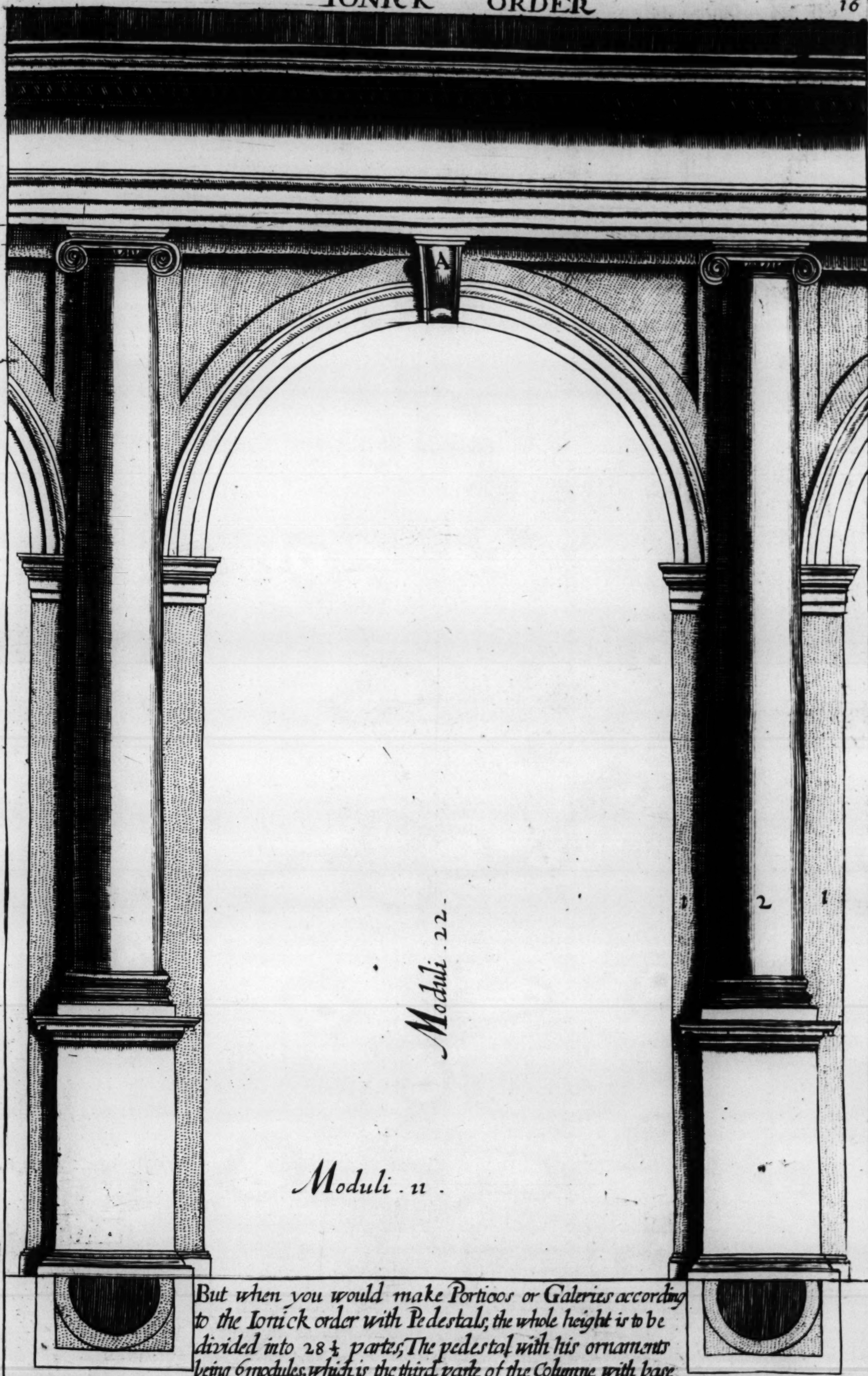


When you would make Galeries or Porticos according to the Ionick order, The breadth of the Pilasters shalbe 3 modules, and the distance betweene the Pilasters shalbe  $8\frac{1}{2}$  modules, and the height 17 modules which is the double of the breadth, which is a rule which ought to be observed constantly in all arches of the like ornament, if necessitie doth not Constraine to doe otherwise



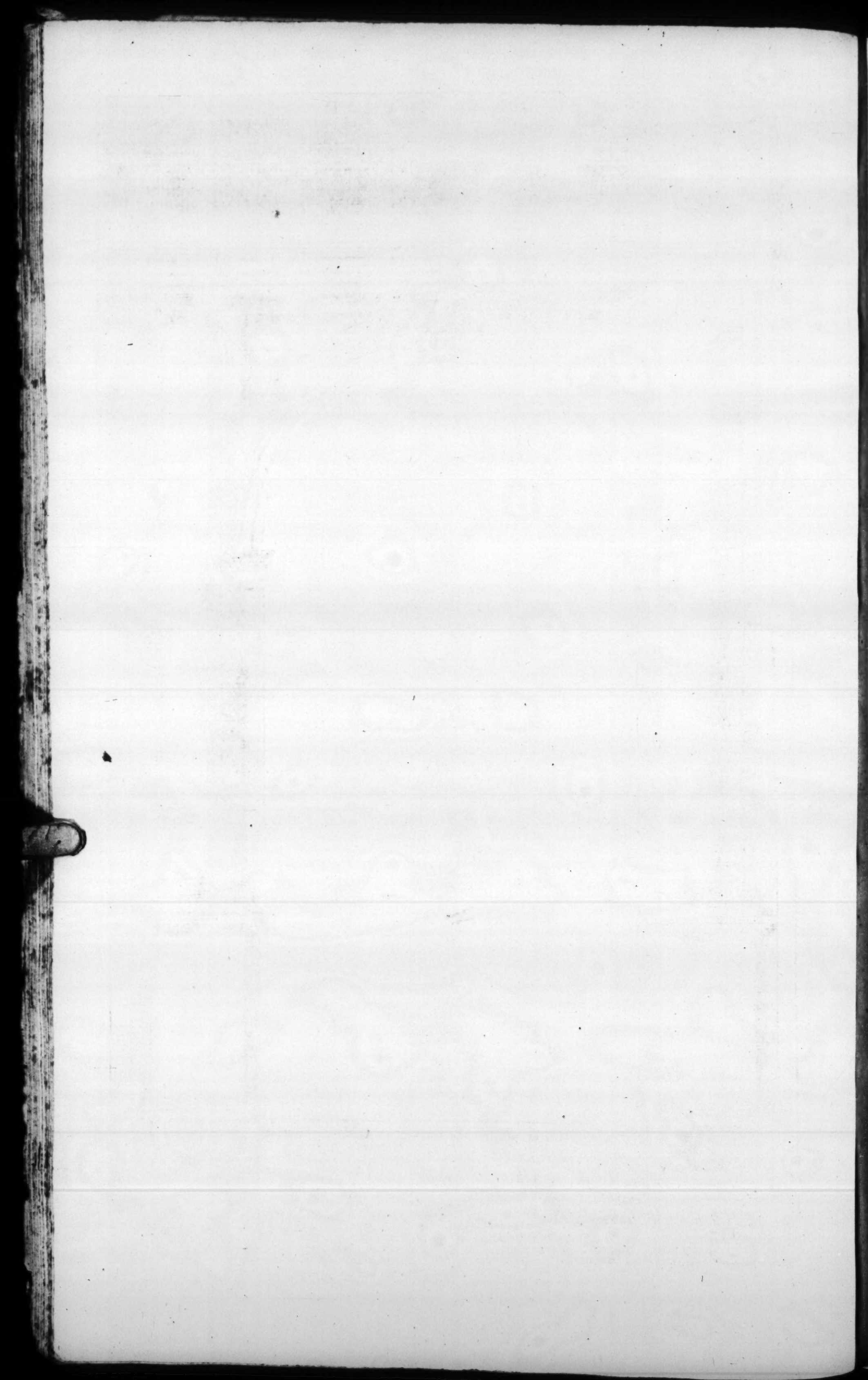






But when you would make Porticos or Galleries according to the Ionick order with Pedestals, the whole height is to be divided into 28  $\frac{1}{2}$  partes, The pedestal with his ornaments being 6 modules, which is the third parte of the Columne with base & Capital which is to be observed in al the orders as wee have said, The breadth betwene the Pilasters shall be 11 modules, the height of the arch 22 modules, The breadth of the Pilasters shall be 4 modules, as you may see noted with numbers in the designe

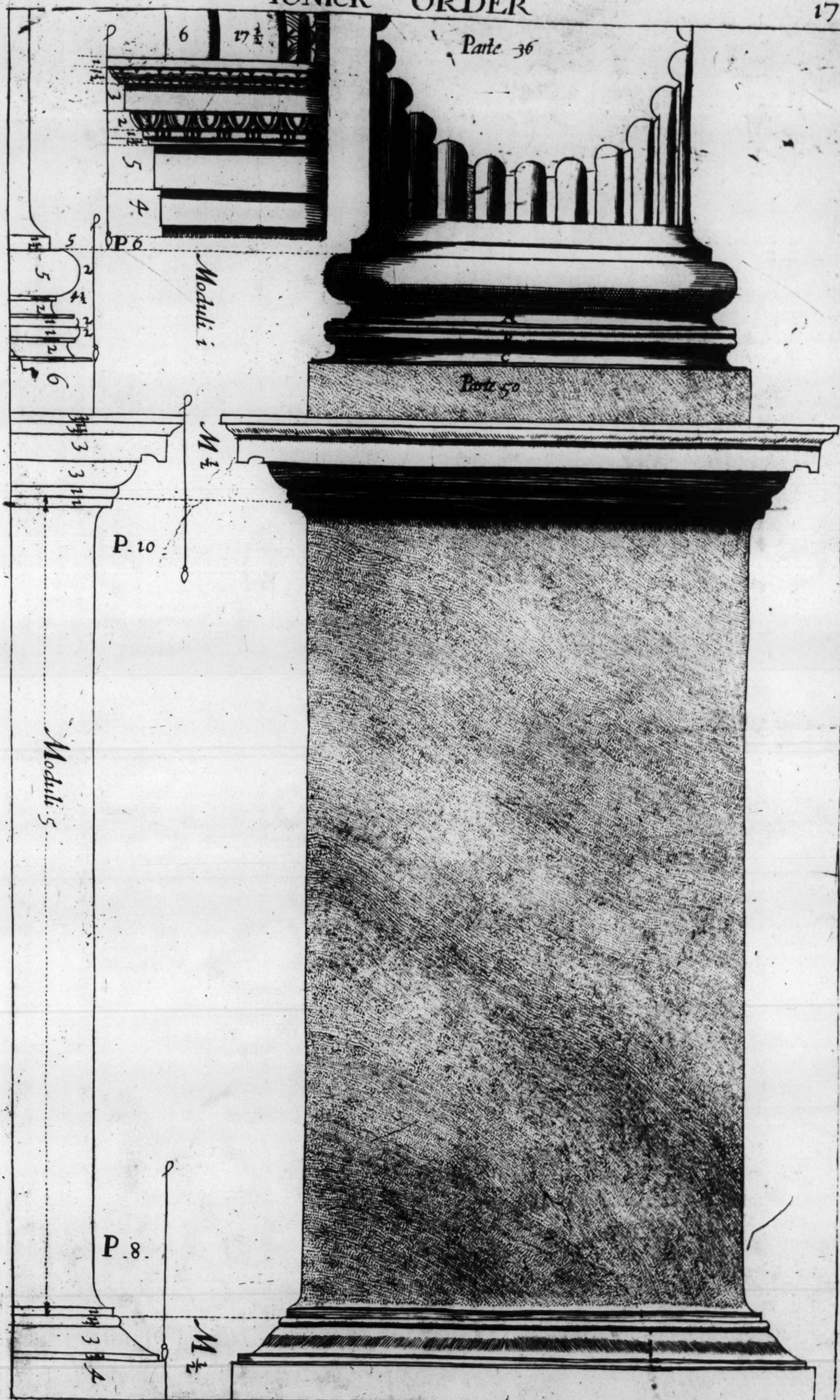






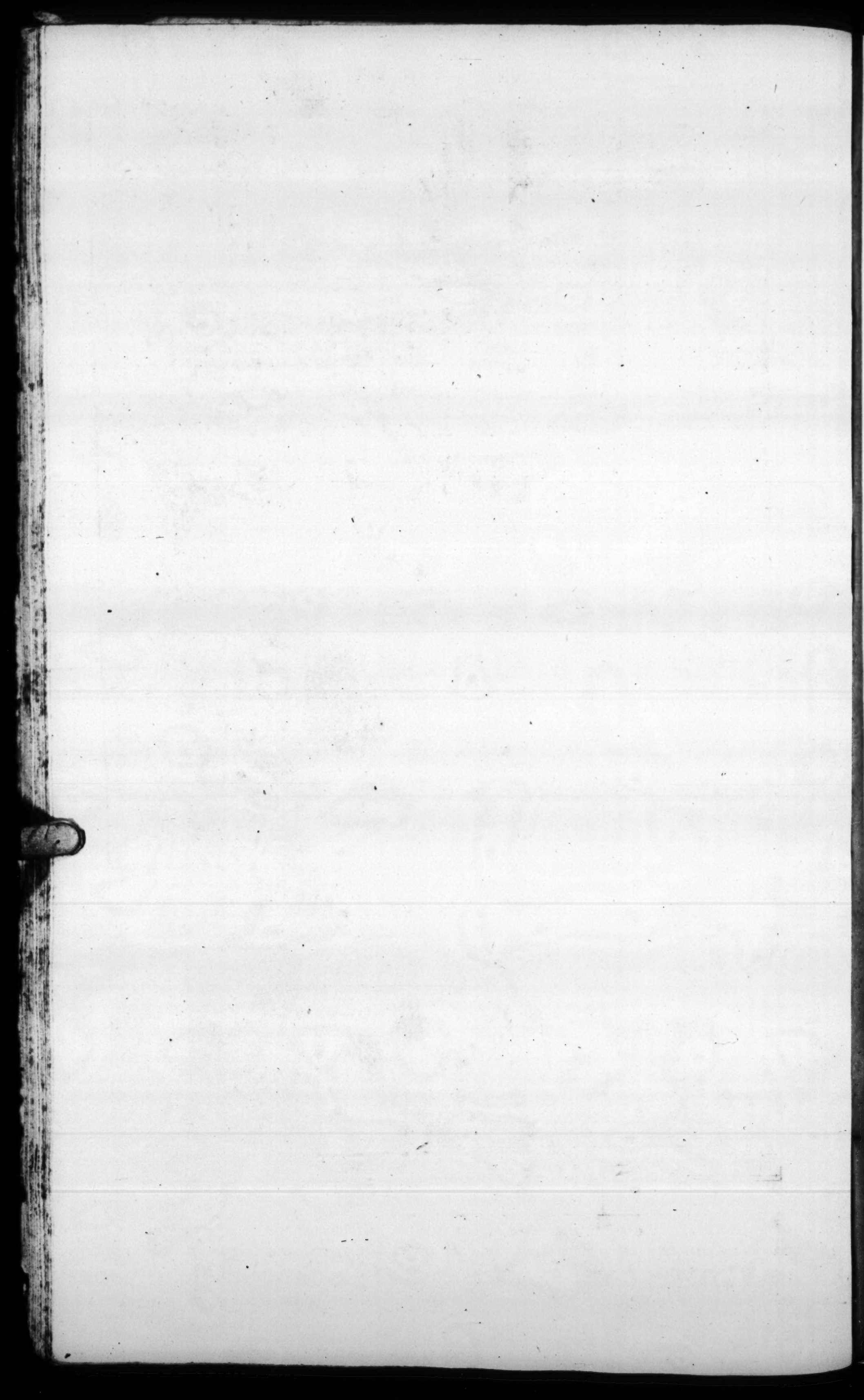
# IONICK ORDER

17



The Cornice of the impost set above is, one module in height, and the projecture thereof is  $\frac{1}{3}$  the partickl members may be knowne by the numbers, as also those of the pedestal and base  
 A Scotia or upper hollow B Astragals or Rundles C Scotia or Lower hollow

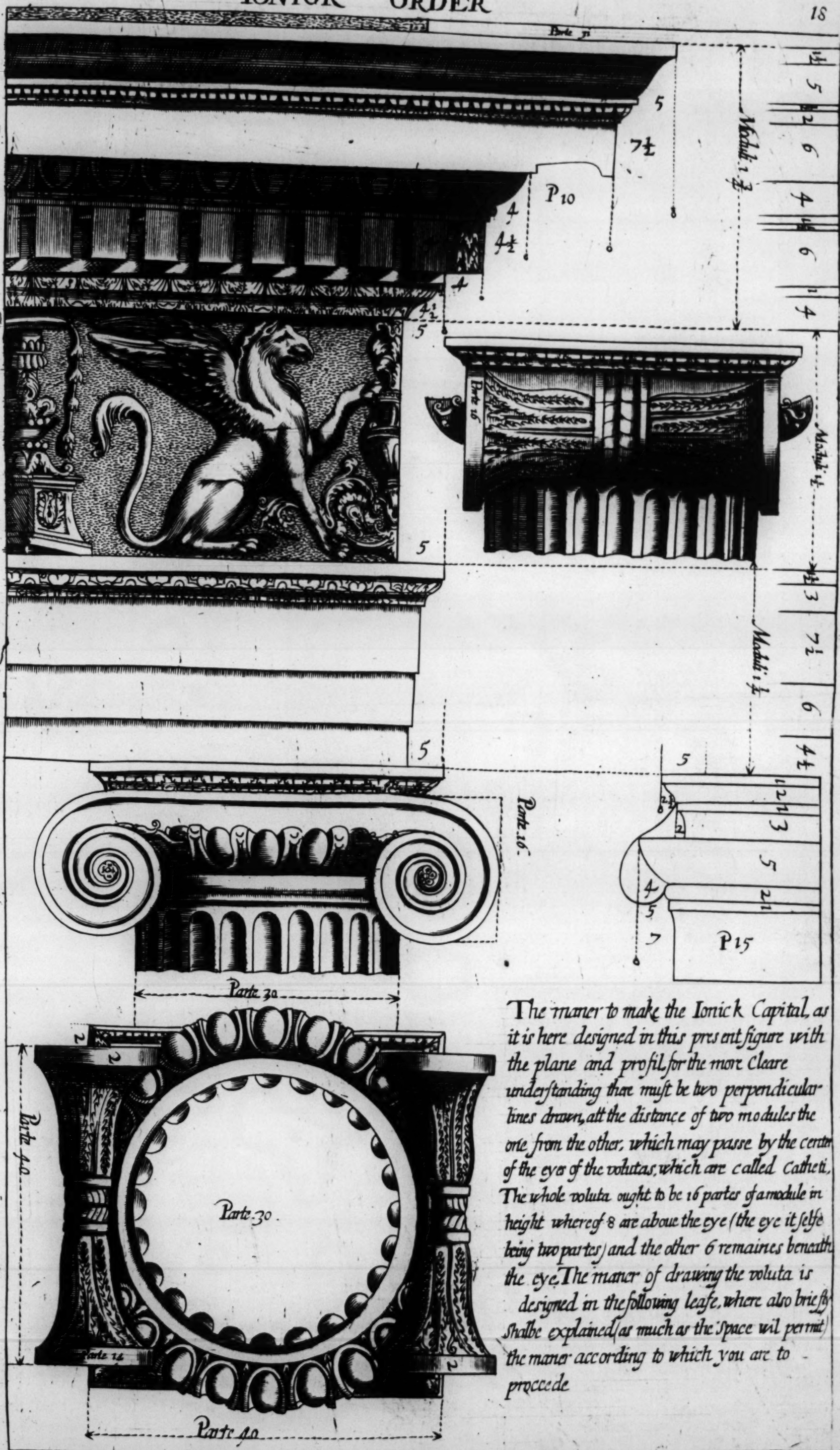






# IONICK ORDER

18

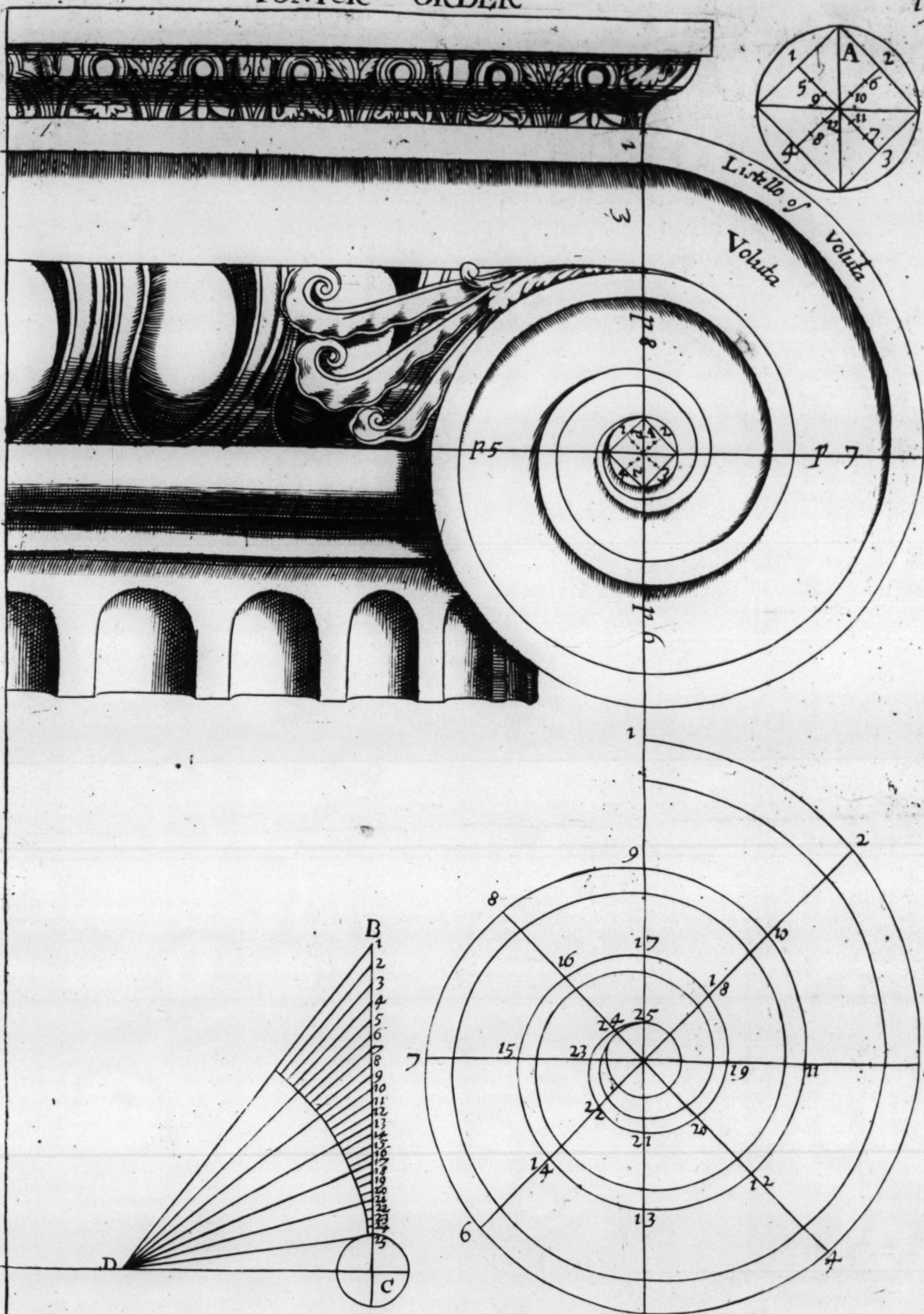


The manner to make the Ionick Capital, as it is here designed in this present figure with the plane and profil, for the more cleare understanding there must be two perpendicular lines drawn, at the distance of two modules the one from the other, which may passe by the centre of the eyes of the volutas, which are called Catheti. The whole voluta ought to be 16 partes of a module in height whereof 8 are above the eye (the eye it selfe being two partes) and the other 6 remaines beneath the eye. The manner of drawing the voluta is designed in the following leafe, where also briefly shall be explained as much as the space wil permit the manner according to which you are to proceede



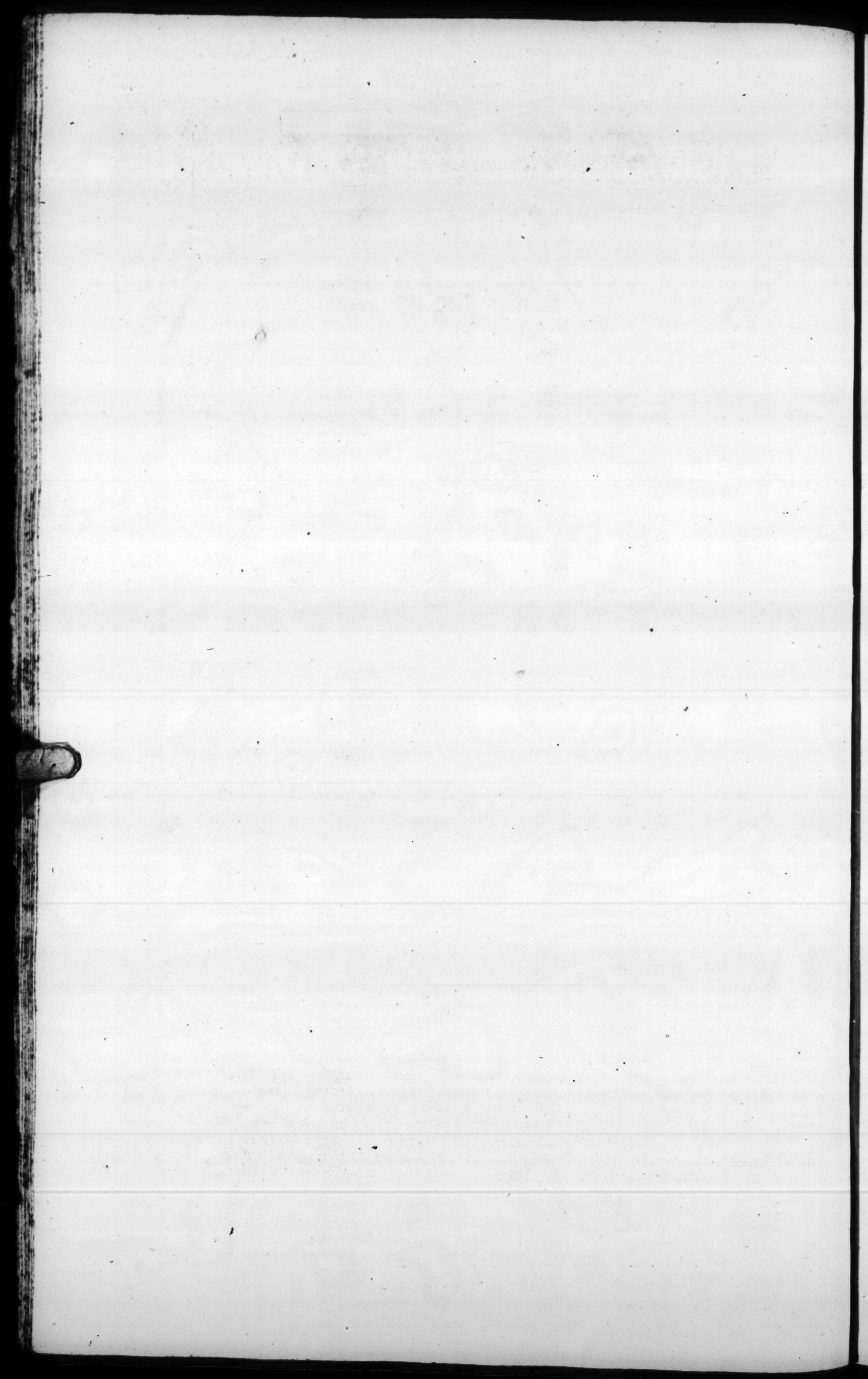






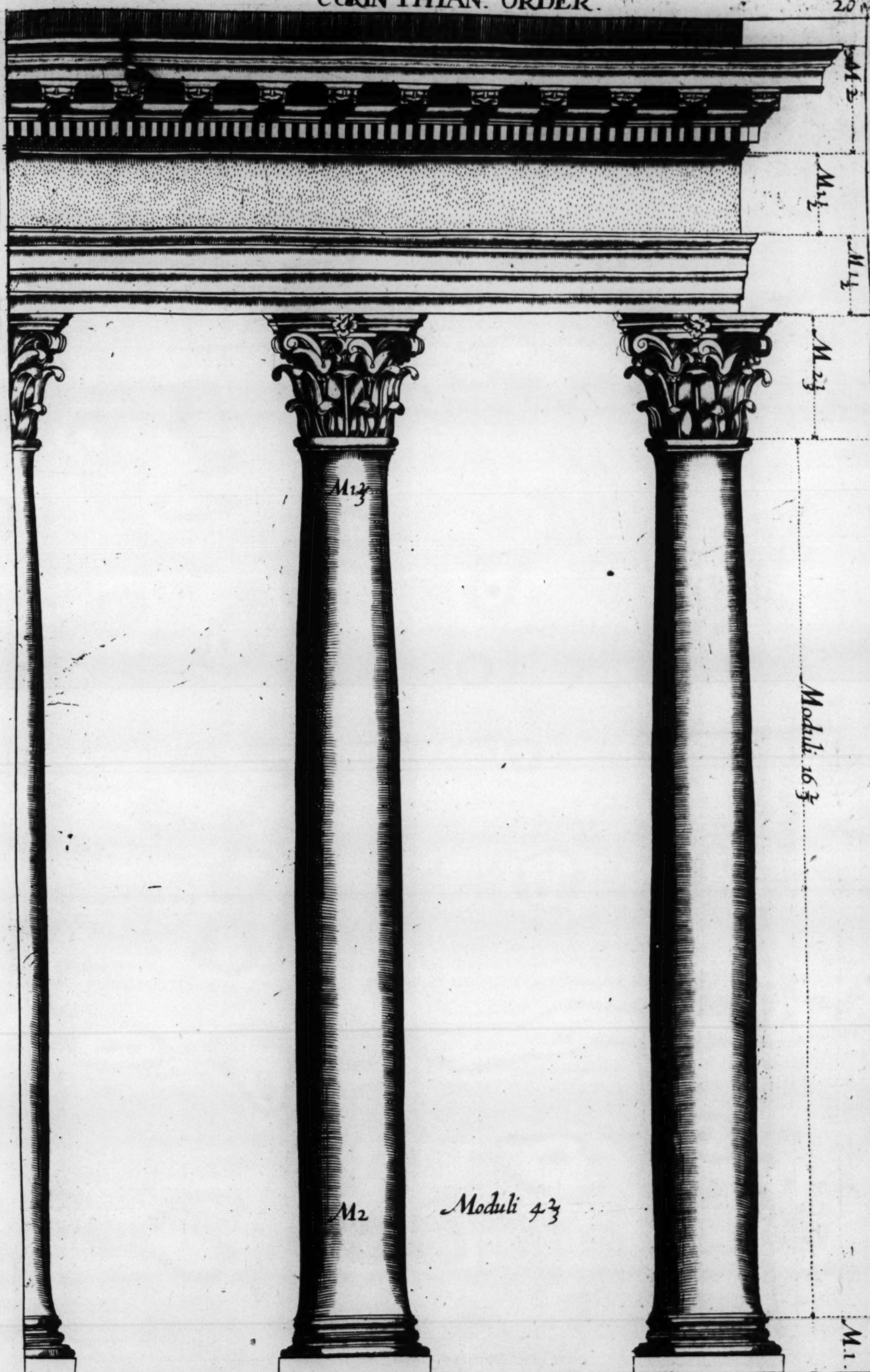
Having drawne the Cathetus of this first voluta, and another line square to it by the center of the eye, the said eye is divided in the manner expressed above in the figure A, and is began from the first point marked 1, and there is drawne a fourth parte of a Circle with the compasses, then from the point marked 2, is drawne another fourth parte of a Circle, and so proceeding the three turns come to be accomplished, Then to make the breadth of the list so as it may be a fourth parte of the breadth which is left above by the first tract, so each parte which serves for Centers, is divided into 4, and afterwards drawing other 12 fourth partes of circles, they shall be accomplished by those centers. But to make the voluta after the manner represented underneath, the line called cathetus is to be drawne, which shall have the height of 16 partes of a module, whereof 9 shall be above the center and 7 beneath, and on the said center, you shall divide the circumference into 8 equal partes, as you see it designed. Then afterwards the triangle BCD ought to be made, so as the line BC may be 9 partes of a module, and the line CD 7, and because that it may be seen and understood by the designe here represented, and marked with numbers, it is sufficient that I have drawne it here, afterwards the points of the line BC ought to be transferred to the lines that divide the circumference of the voluta, as you see marked by numbers, and then tracing from point to point, the centers are found: setting the first foot of the compasses on the point marked 1, & opening the other foot to the center of the eye of the voluta, you draw a parte of a circumference within the said eye, and then without removing the compasses, you put the first point on the point marked 2, and where it cuts that parte of the circumference there shall be the center of the circumference from 1 to 2, then set the first foot of the compasses on the point 2, and put in the other to the center of the eye of the voluta, & then drawing an arch of a circle as before, then without removing the compasses, set the first foot upon the point 3, and turning the other foot where it cuts the said arch, shall be the other center, which shall draw the parte of the voluta from 2 to 3. And so you shall proceed from point to point.







# CORINTHIAN. ORDER.

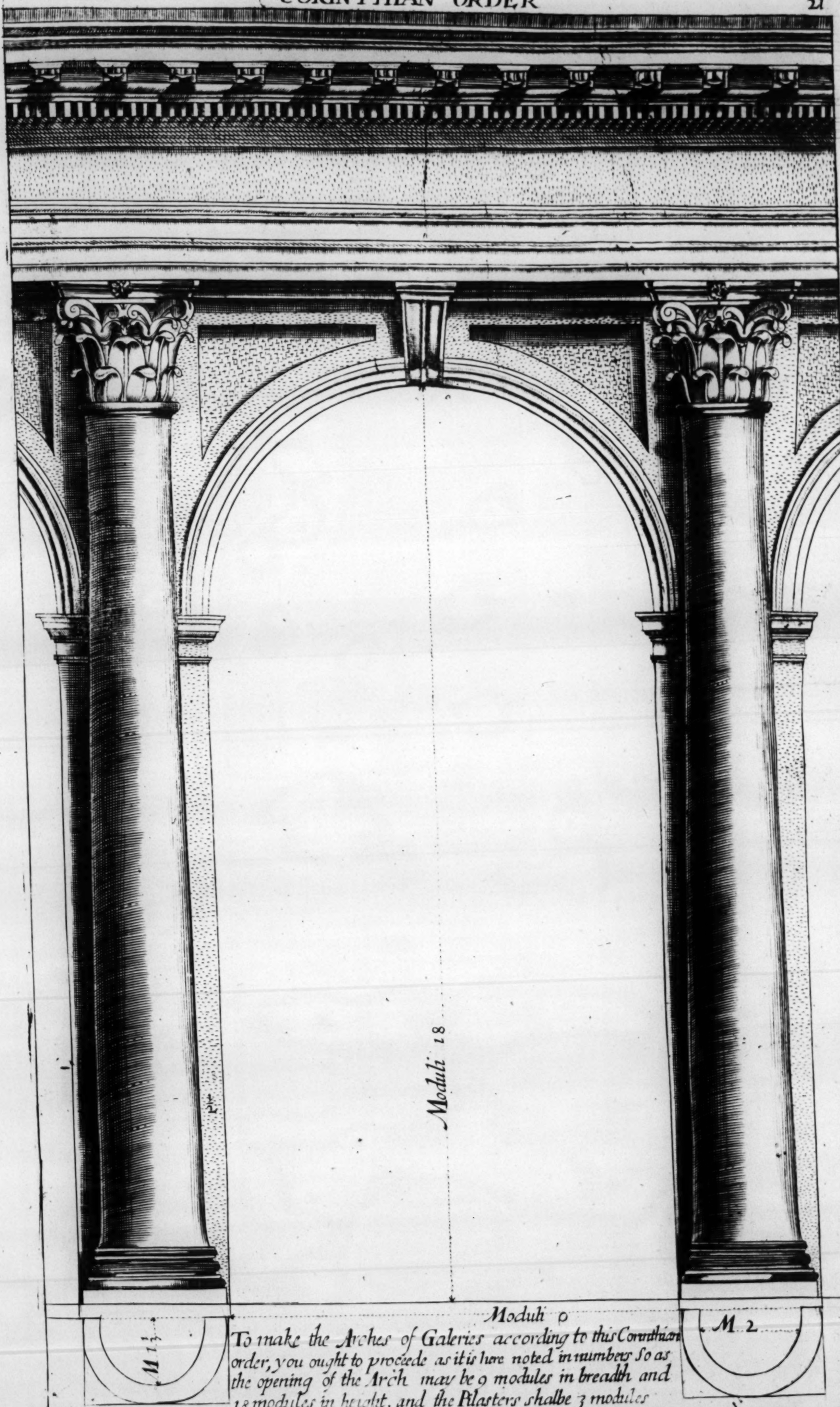


To make this Corinthian order without a Pedestal, the whole height is divided into 25 partes, and the module is made of one of them, which is divided into 18 partes, as it was in the Ionick order: the other principal divisions are seen in the figure, and the distance from one Column to the other ought to be 4 modules and  $\frac{2}{3}$ , as well that the architrave above be not over charged, as to accomodate the modillions above in the Cornice as they may answer directly to the middle of the Columns in their equal compartiment







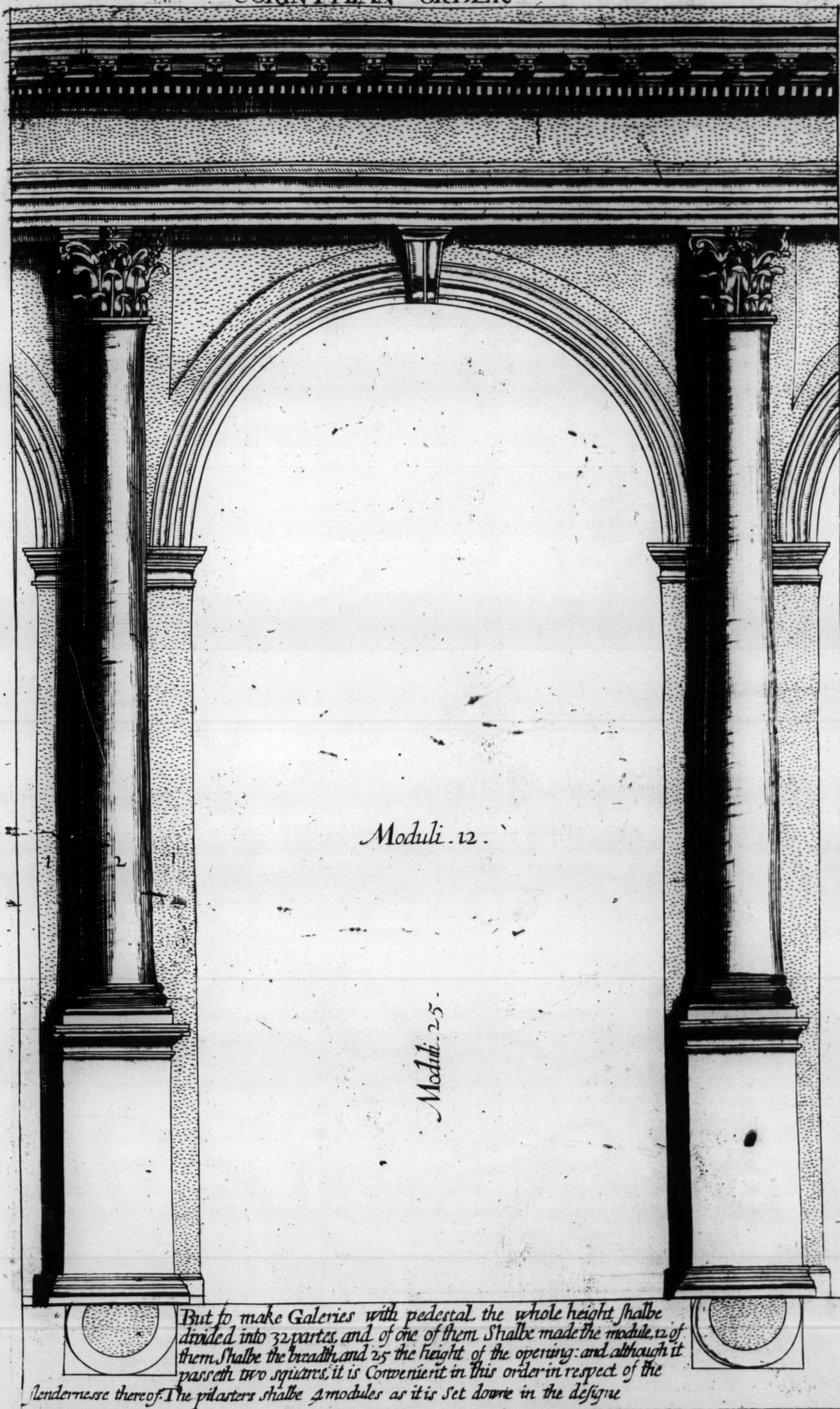


To make the Arches of Galleries according to this Corinthian order, you ought to proceede as it is here noted in numbers so as the opening of the Arch may be 9 modules in breadth and 18 modules in height, and the Pilasters shalbe 3 modules







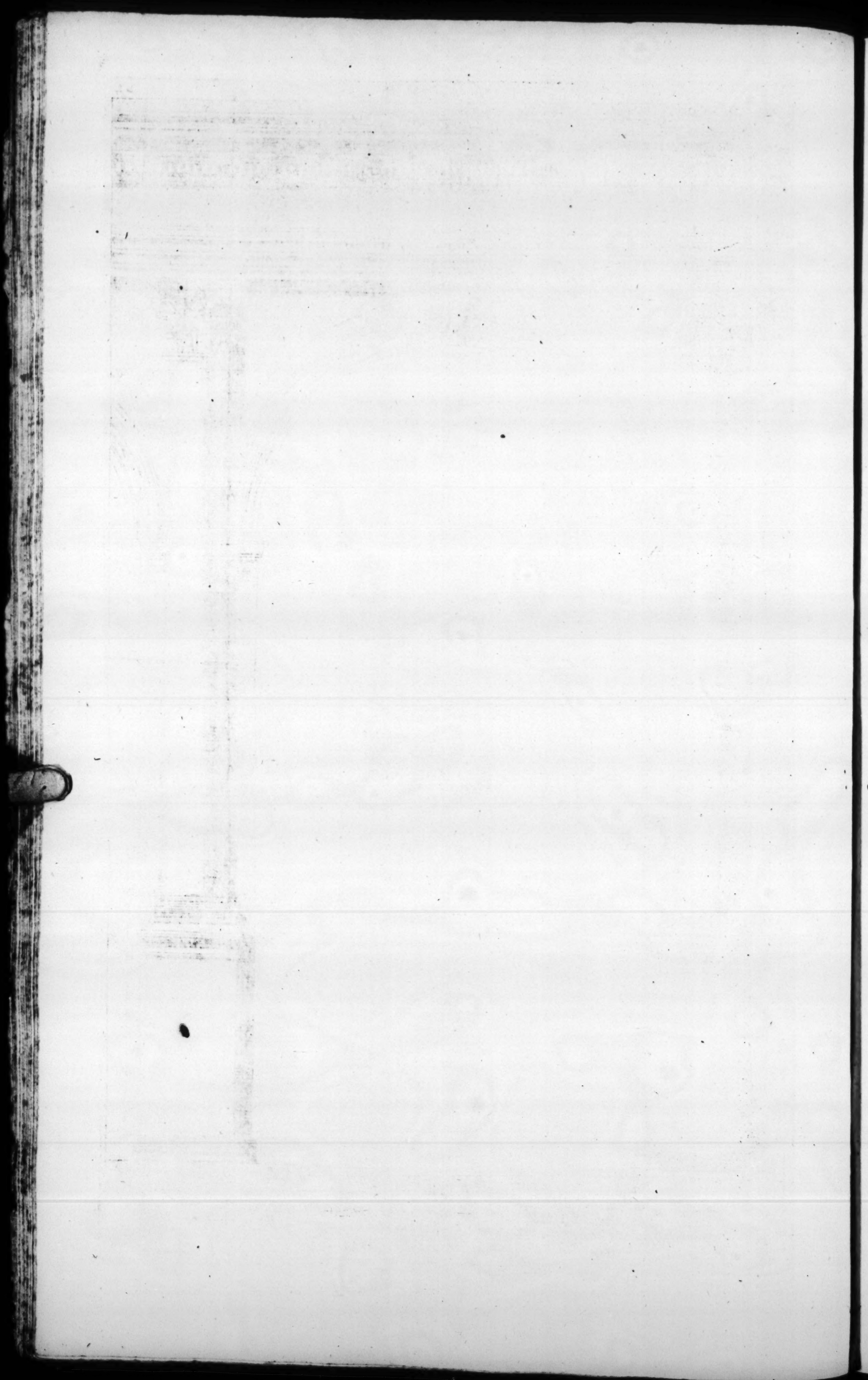


Moduli . 12 .

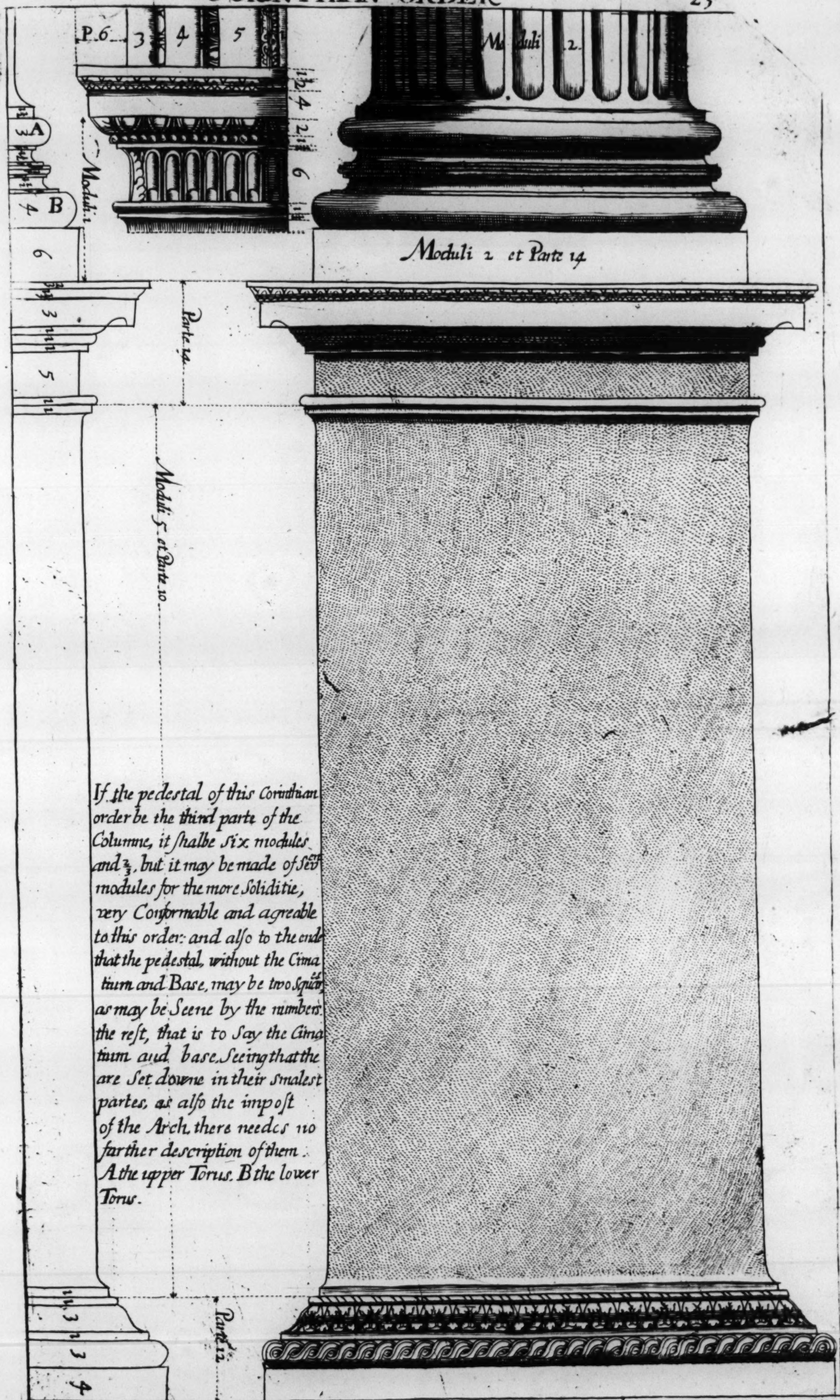
Moduli . 25 .

But to make Galleries with pedestal the whole height shall be divided into 32 partes, and of one of them shall be made the module, 12 of them shall be the breadth, and 25 the height of the opening: and although it passeth two squares, it is Convenient in this order in respect of the slenderesse thereof. The pilasters shall be 4 modules as it is Set downe in the designe



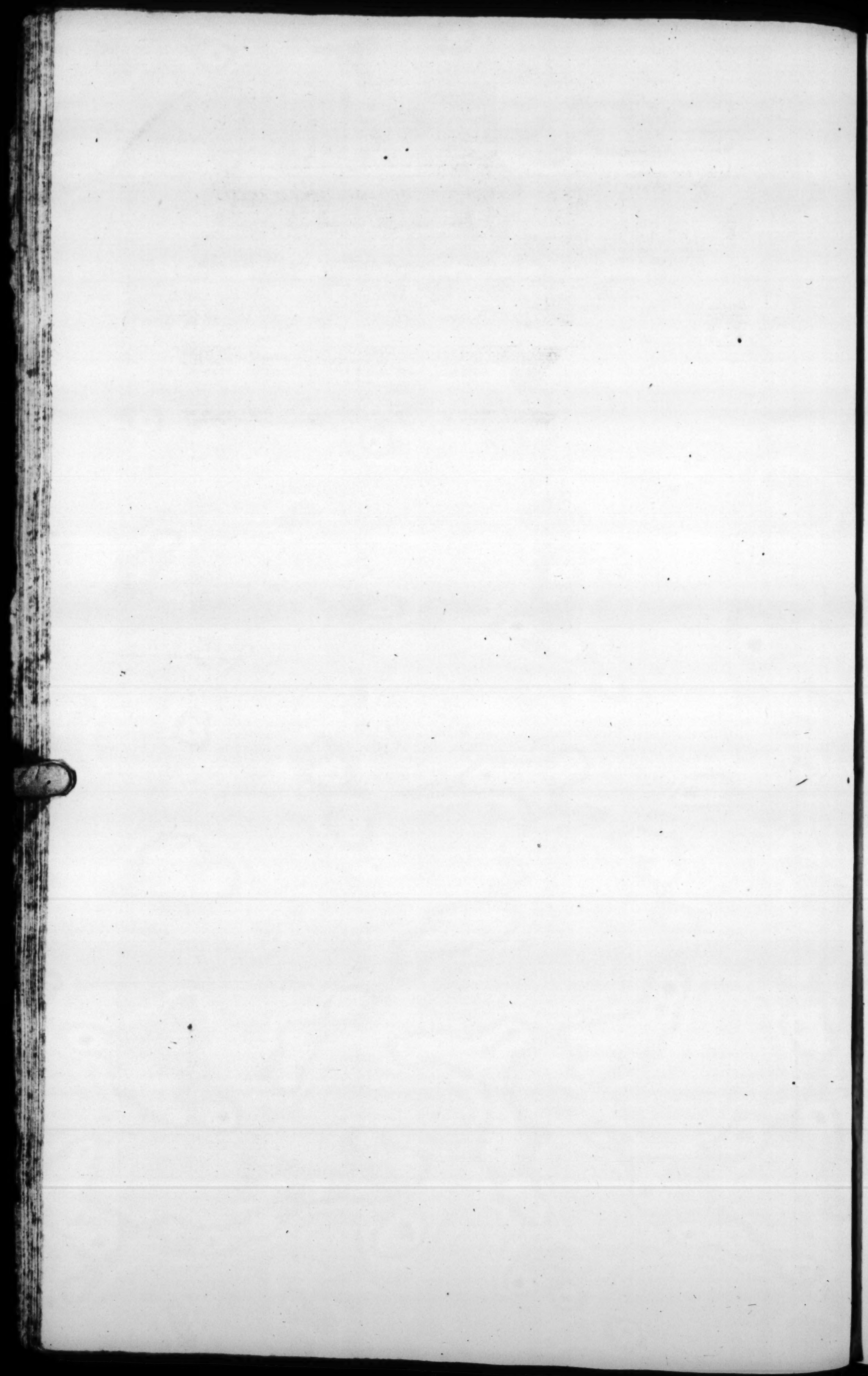






If the pedestal of this Corinthian order be the third parte of the Columnne, it shalbe six modules and  $\frac{2}{3}$ , but it may be made of seven modules for the more soliditie, very Conformable and agreeable to this order: and also to the end that the pedestal, without the Cinctum and Base, may be two Squares as may be Seene by the numbers the rest, that is to say the Cinctum and base. Seeing that they are Set downe in their smallest partes, as also the impost of the Arch, there needes no farther description of them. A the upper Torus. B the lower Torus.

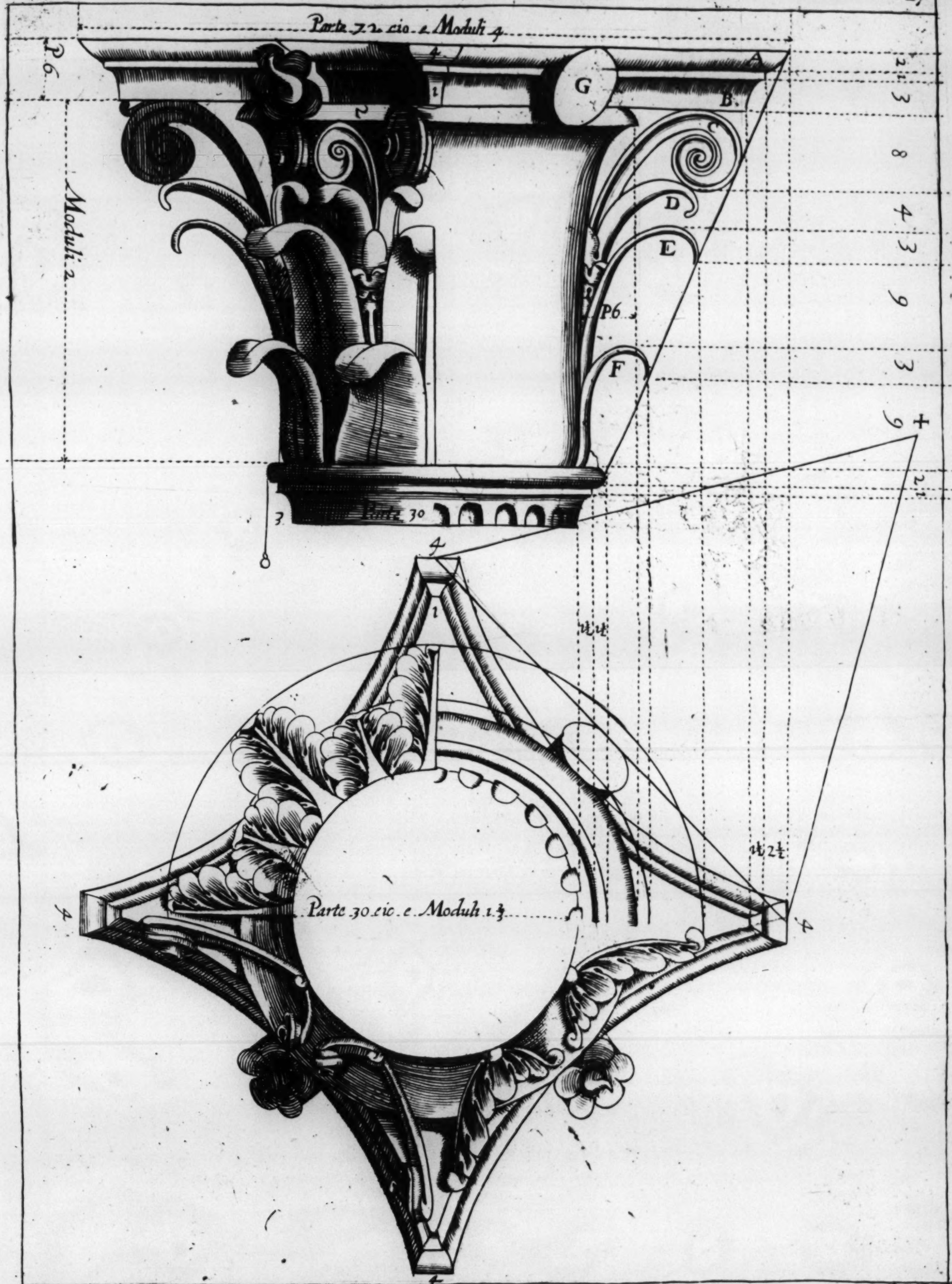






# CORINTHIAN ORDER

24



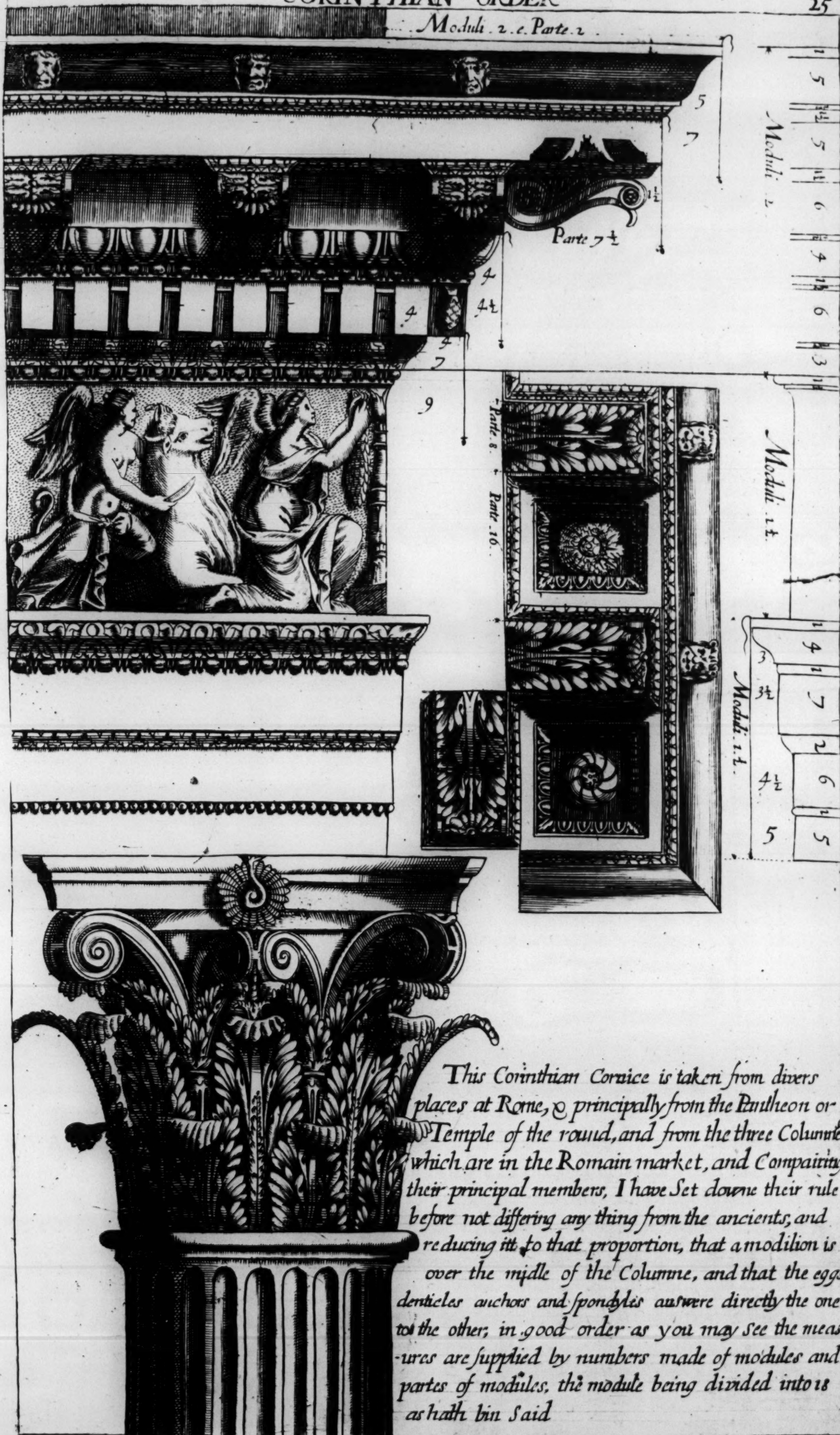
By the ground plat and profil of this Corinthian Capital al the measures may be knowne. by the ground plat the breadths are measured by making a square whose diagonal line shalbe 4 modules, and on one of the Sides of the Square is made an Equilateral triangle as you see in the figure, and Setting one foot of the Compasse in the Angle marked  $\nabla$  the hollow of the Abacus is drawne, in the profil the height of the leaves, Stems and Abacus, and the extente of the leaver and stems is taken by the line which comes from the point of the Abacus to the round of the Columnne, as may be scene by the designe of the profil, the rest may be easily understood with a little Consideration

A and B together are called the Abacus of the Capital, but for better understanding A is taken for the Cima tum of the Abacus, C the stem, D the lesser leaves, E the middle leaves, F the underleaves, G the flower.





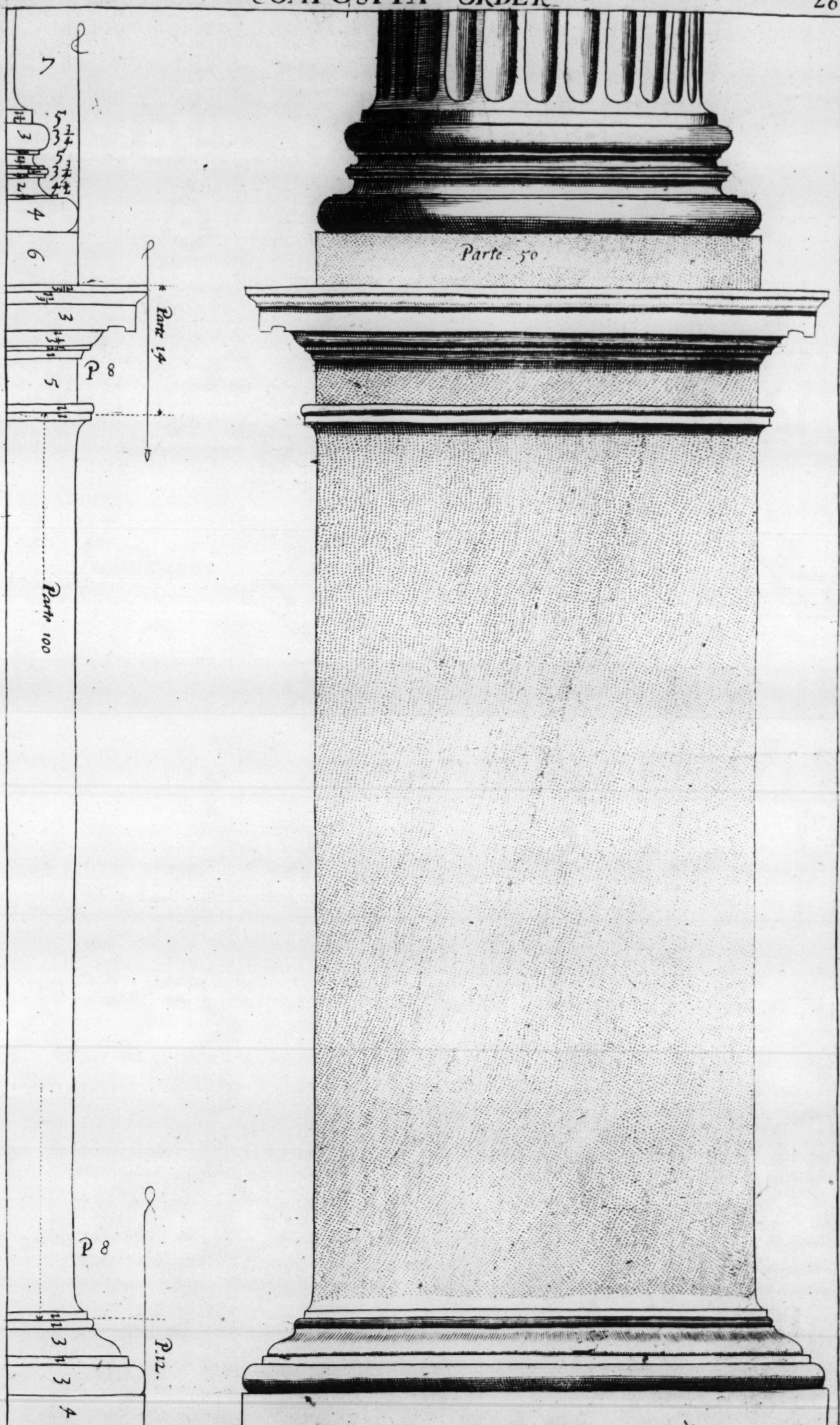












This Composita Pedestal keeps the proportion of the Corinthian and hath no other difference of members but in the Cymatium and basment, as may be seen. And because the ornaments of the Composita have the same proportion with the Corinthian, I have supposed it not necessarie to make these Columnne and Architrave aparte, referring to the Corinthian Columnne and Architrave. Only I have given the diversitie of the Base and Capital, and other ornaments, as may be seen in their places.

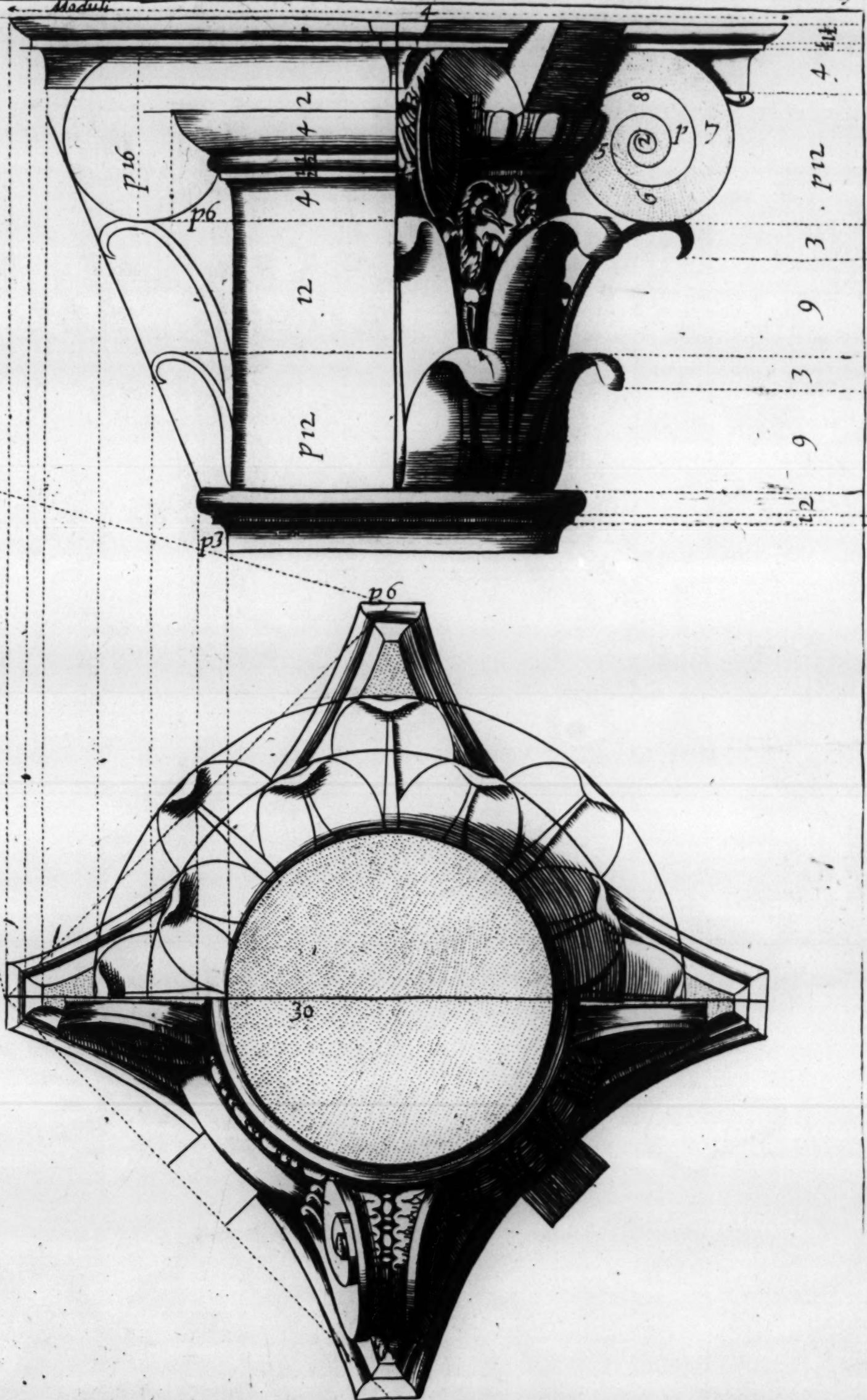






# COMPOSITA ORDER

27



This ground plat and profil of the Composita Capital proceeds in the Same manner as the Corinthian before described, it onely differs in this, that where the Corinthian hath its Stems, the Composita hath volutas made after the Same manner with the Ionick. The ancient Romaines taking one parte of the Ionick, and another parte of the Corinthian, have made this Composition, to unite together as much as was possible al that which was beutiful in one onely parte

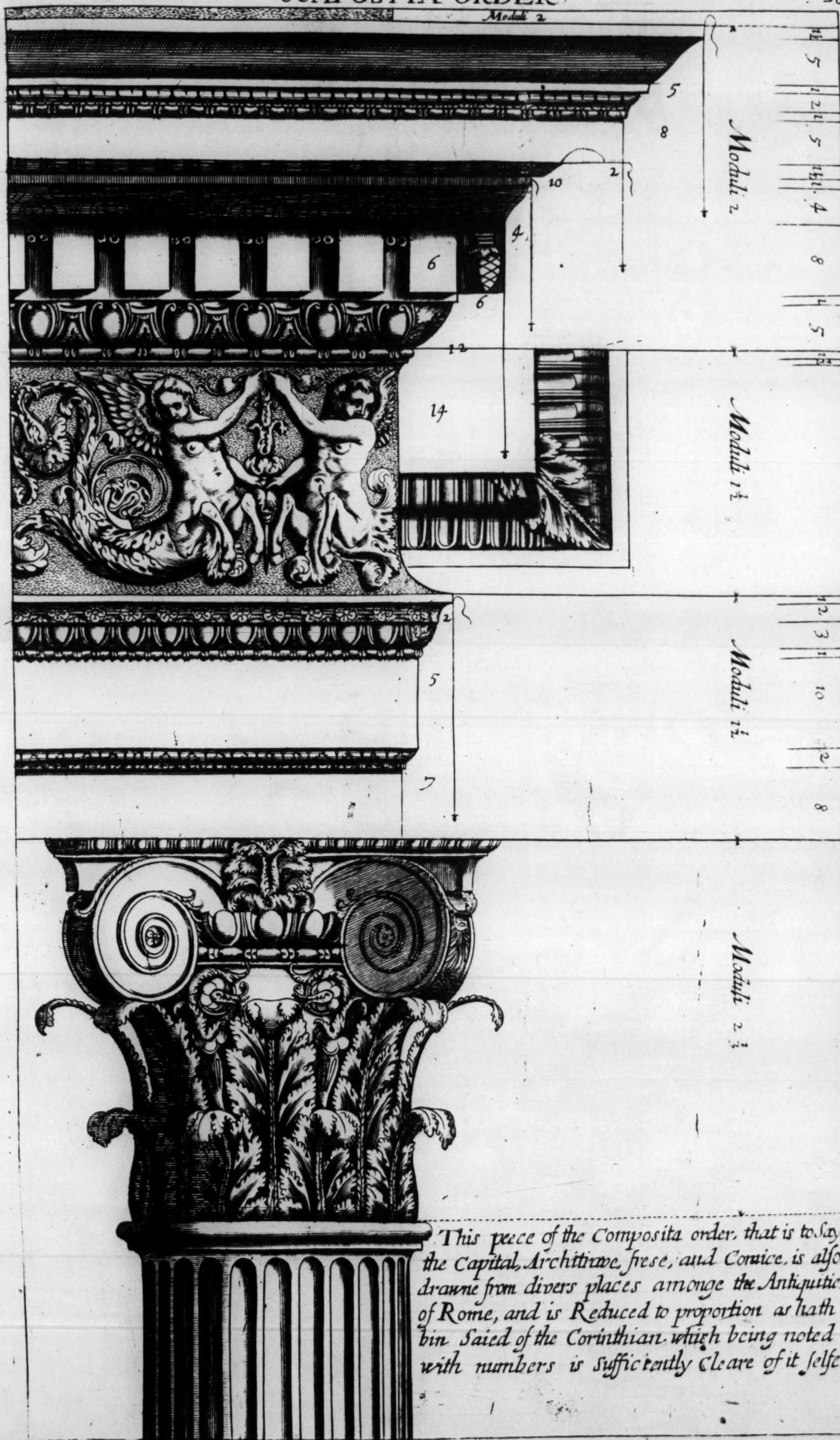






# COMPOSITA ORDER

28



This peece of the Composita order, that is to say the Capital, Architrave, Frieze, and Cornice, is also drawne from divers places amonge the Antiquities of Rome, and is Reduced to proportion as hath bin Saied of the Corinthian. which being noted with numbers is sufficiently cleare of it selfe

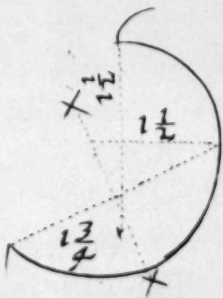








Amonge the antiquities of Rome there are found almost infinite varieties of Capitals which have no proper name but may be comprehended altogether under that general word *Composita*, and also they follow the principal measures of other *Compositas*, derived only from the *Ionick* and *corinthian*. It is true that in some of them we shall see the images of living creatures in steade of stems, in others *cornucopias*, and in others divers other things according as they found them to their purpose in their designs, as may be Iudged by this present design, which hath 4 eagles in place of the stems, in place of the flowers 4 faces of *Jupiter* with lightning underneath, as you may easily, that it was in a Temple consecrated to *Jupiter*, the same may be said of the other which hath 4 griffens in place of stems, and 4 eagles in the middle with a dog in their claws, that it was appropriated to some other of their Idols, their proportion except the images of the living creatures, is like to the *corinthian*.

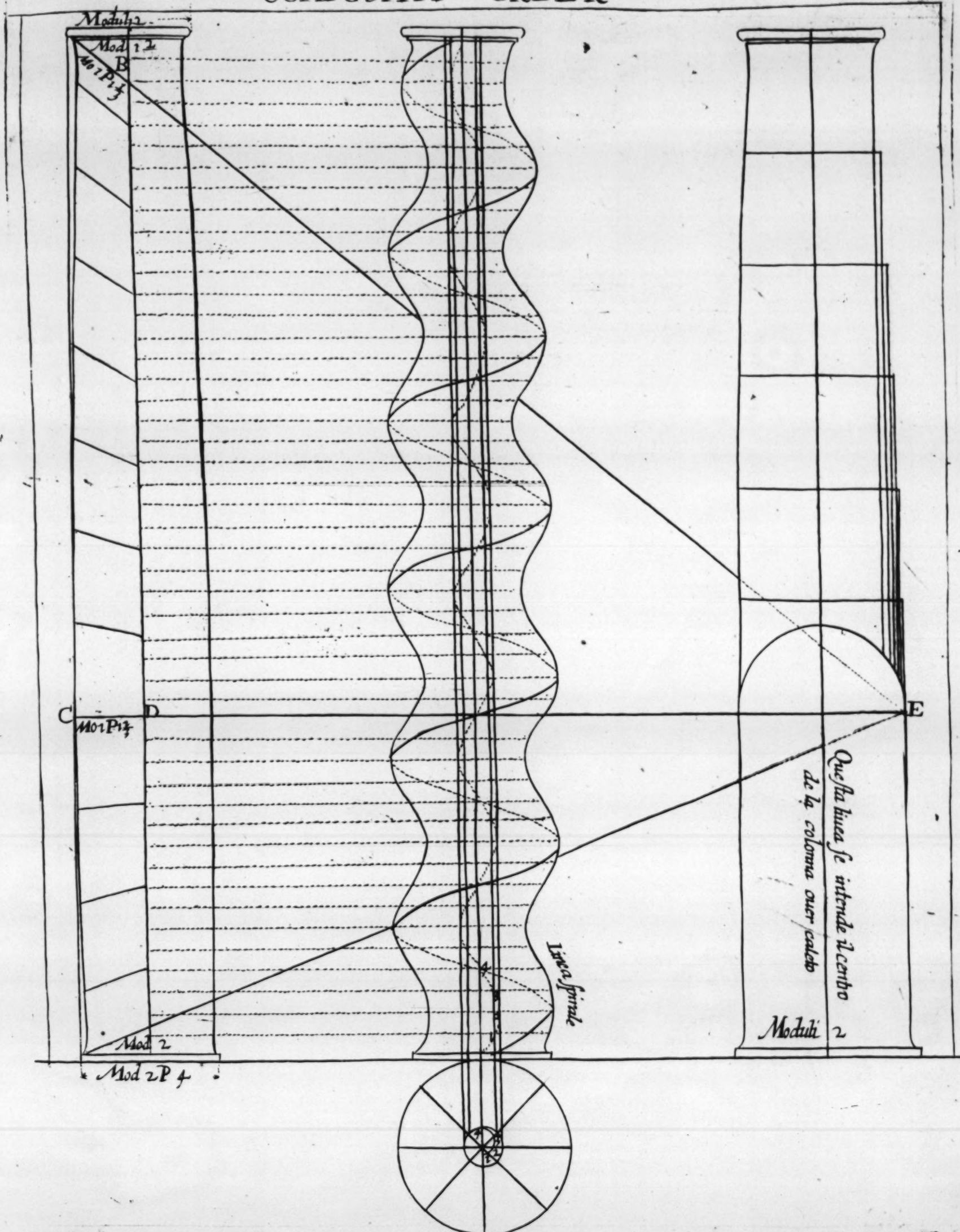


This base is called *Attick* by *Vitruvius* in his 3<sup>d</sup> book and 3<sup>d</sup> chap: as being first found and put in worke by the *Athenians*, in our time it is used to be set in worke indifferently under the *corinthian*, *composita*, *ionick* and *Doric*, but it hath more affinity with the *composita* than with any other order, and is also tolerable in the *ionick*, when we use not the proper base thereof, but under the other orders I Iudge it altogether impertinent and can give many Reasons for it, but I will not trouble my selfe to speake of things past built, so greatie care It is sufficient in the same order as before that I shew the Portion thereof, which ariseth from a module divided into 18. partes, as in the *ionick* and *corinthian*.









Columns are diminished in divers manners, two whereof I Set downe here which are excepted for the best. The first, and most knowne is, that the height and thickness of the column being terminated, and how much you woul diminish it, at the third parte upward from the base where the lessening begins is drawne a semicircle, and the partes of the Semicircle which are without the perpendicular lines falling on the said circle from the lesser parte of the column are divided into as many equal partes as you wil, and also the two thirds of the column is divided into as many partes by transvers lines, and where the perpendicular and transvers lines meete shalbe the termes of the diminishing as may be Seene in the figure. this sorte of column is used in the Tuscan and Dorick. The other manner I have found of my selfe by considering, and although it be lesse knowne, yet it is easie to comprehend by the lineaments I say onely that all the partes being terminated as is Said, an indeterminate right line ought to be drawne at the third parte from the base, which begins from C and passeth by D, then taking the measure CD and setting it from A intersect the perpendicular in the point B, and extend AB to E, where it intersects the line CD prolonged, and from E draw as many lines as you please by the perpendicular to the circumference, and set the measure CD on each of those lines from the perpendicular towards the circumference both above and beneath the third parte and you have the limits of the diminishing. this sorte of column may be used in the Ionick Corinthian and Composita. These straight columns being drawne as you see if you woul wreath them, as those are at S<sup>t</sup> Peters Church at Rome you must draw the ground plate as here you see, and the small circle in the middle (which is as much as you woul wreath it) & divide it into 8 equal parts, and draw 8 lines parallel to the perpendicular, then divide the whole column into 48 partes & forme from thence the spiral line in the middle, which is the center of the column from line to line as you see, only you must observe that the 4 numbers 12 3 4 marked on the ground plate serves but to the first 2 turns, which is because the beginning ought to be from the center: upwards you must follow the turning of the small circle to form the 2<sup>d</sup> half turn, afterwards to forme the rest you are to make use of the foure points as below

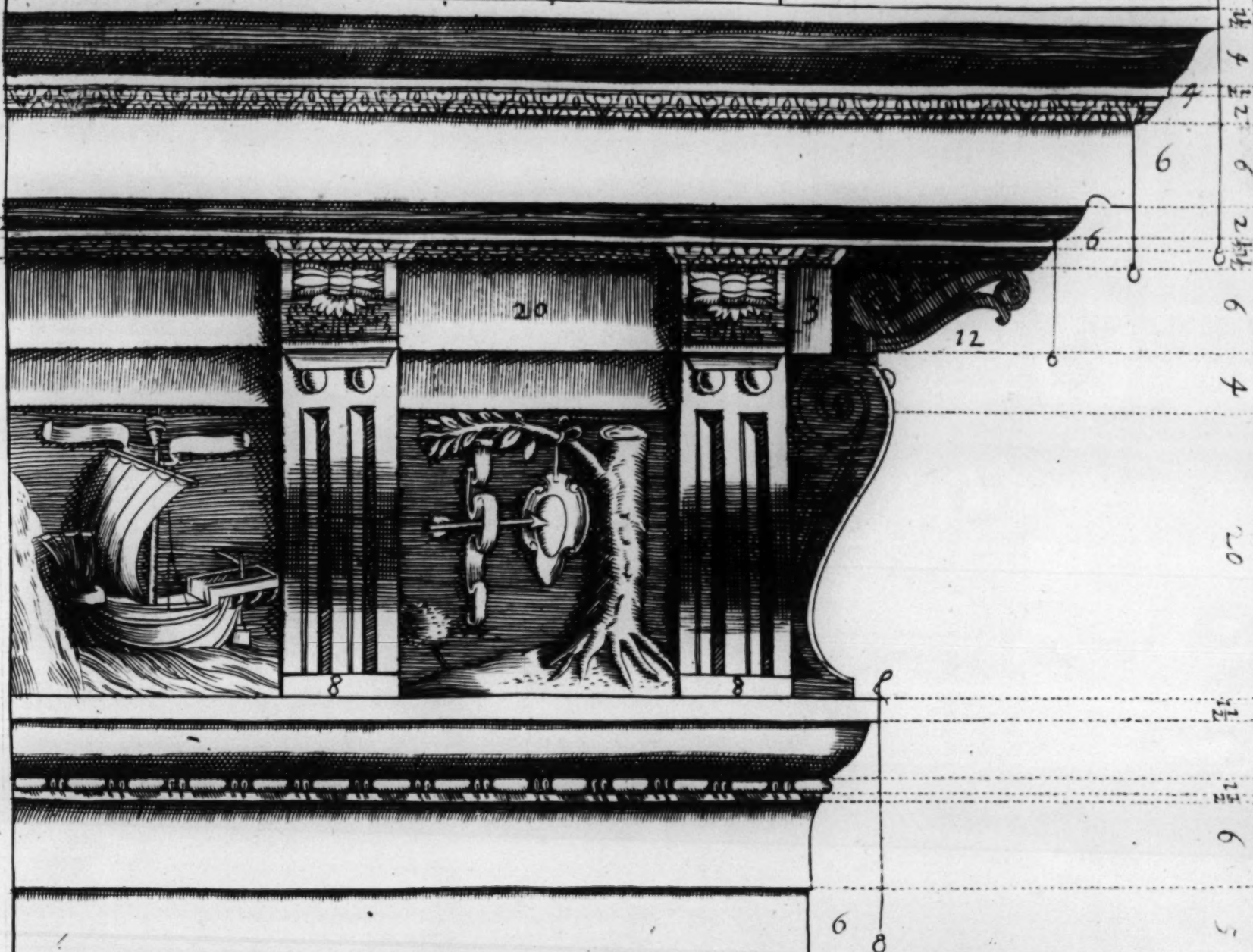






# COMPOSITA ORDER

Parte 32



Parte 24

Parte 12

Parte 16

Parte 12

This Cornice, which I have used many times for the finishing of Frontispices, and have found it to be very acceptable, and although it be of my own invention, I have not thought it unpertinent to place it here at the end of this Small worke to satisfie those that would use it, the proportion with the Frontispice is thus, the whole height being divided into 11 partes, there remaines one for the Cornice and 10 for the frontispice, the rest is Cleare









Palmi . 11 .

Palmi Romani con li quali e fatto il pres  
ente disegno

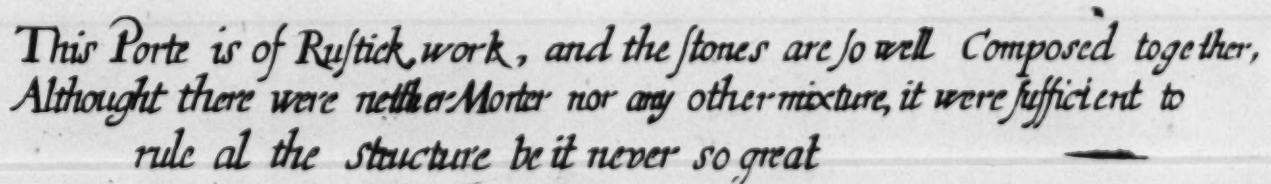
1 2 3 4 5 6 7 8 9 10

The Porte of the fabrick of the most Illustrious and Reverende Cardinal  
Farnese at Capranza









This Portz is of Rustick work, and the stones are so well Composed together, Althought there were neither Morter nor any other mixture, it were sufficient to rule al the structure be it never so great







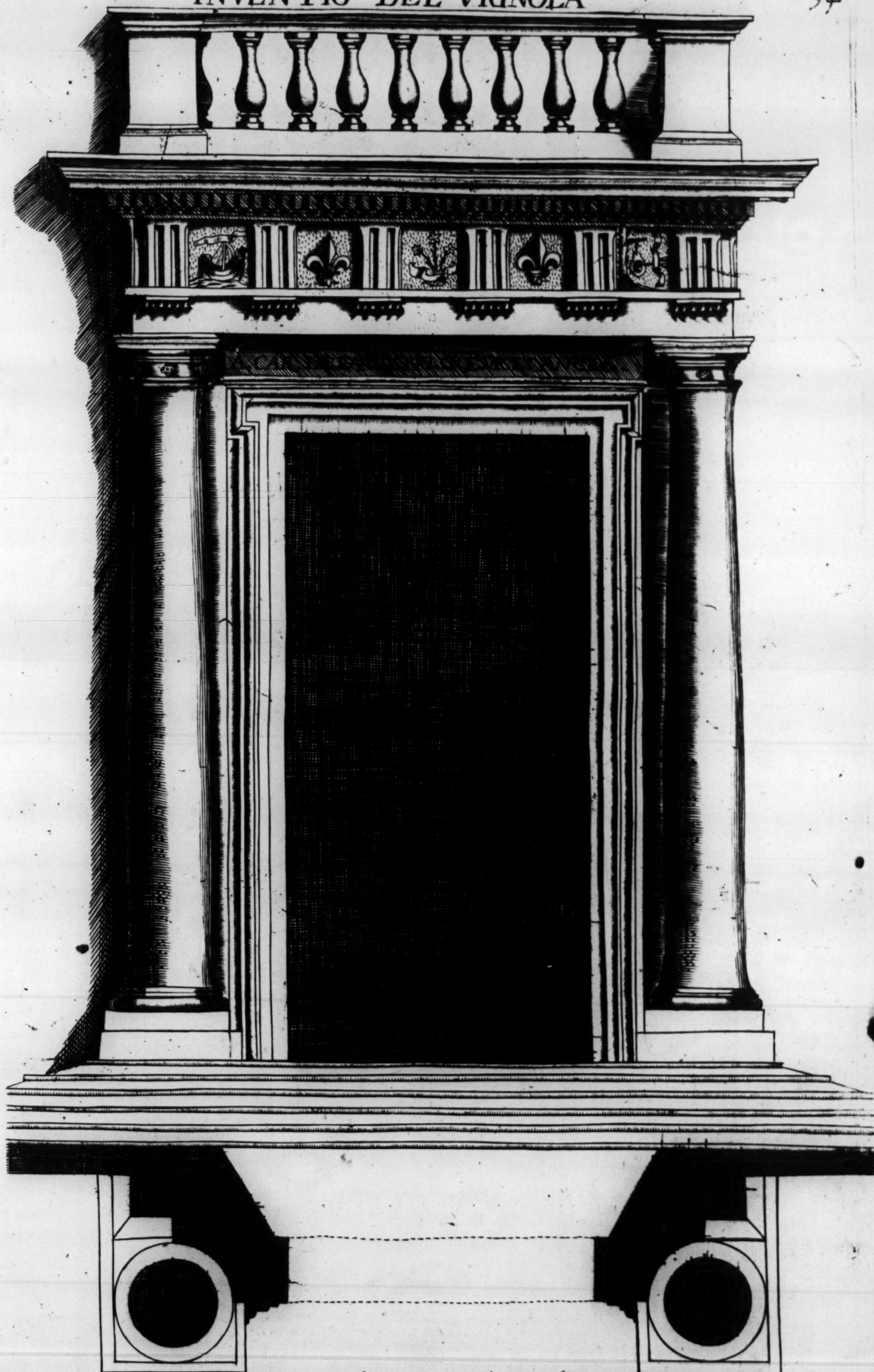


The Porte of S<sup>t</sup> Lawrence in Damasco, a work of Vignola,  
although the palais is of other Architects









*A Porte designed for the Service of the most Illustrious and Reverende  
Cardinal Farnese for the Principal entrance of the Palace of the Chancery*









MICHAEL ANGELVS BONAROTVS PATRIVS FLORENTINVS ANAGENS. LXXIII

THE NEW AND LAST  
ADDITION OF PORTS  
OF ARCHITECTVRE

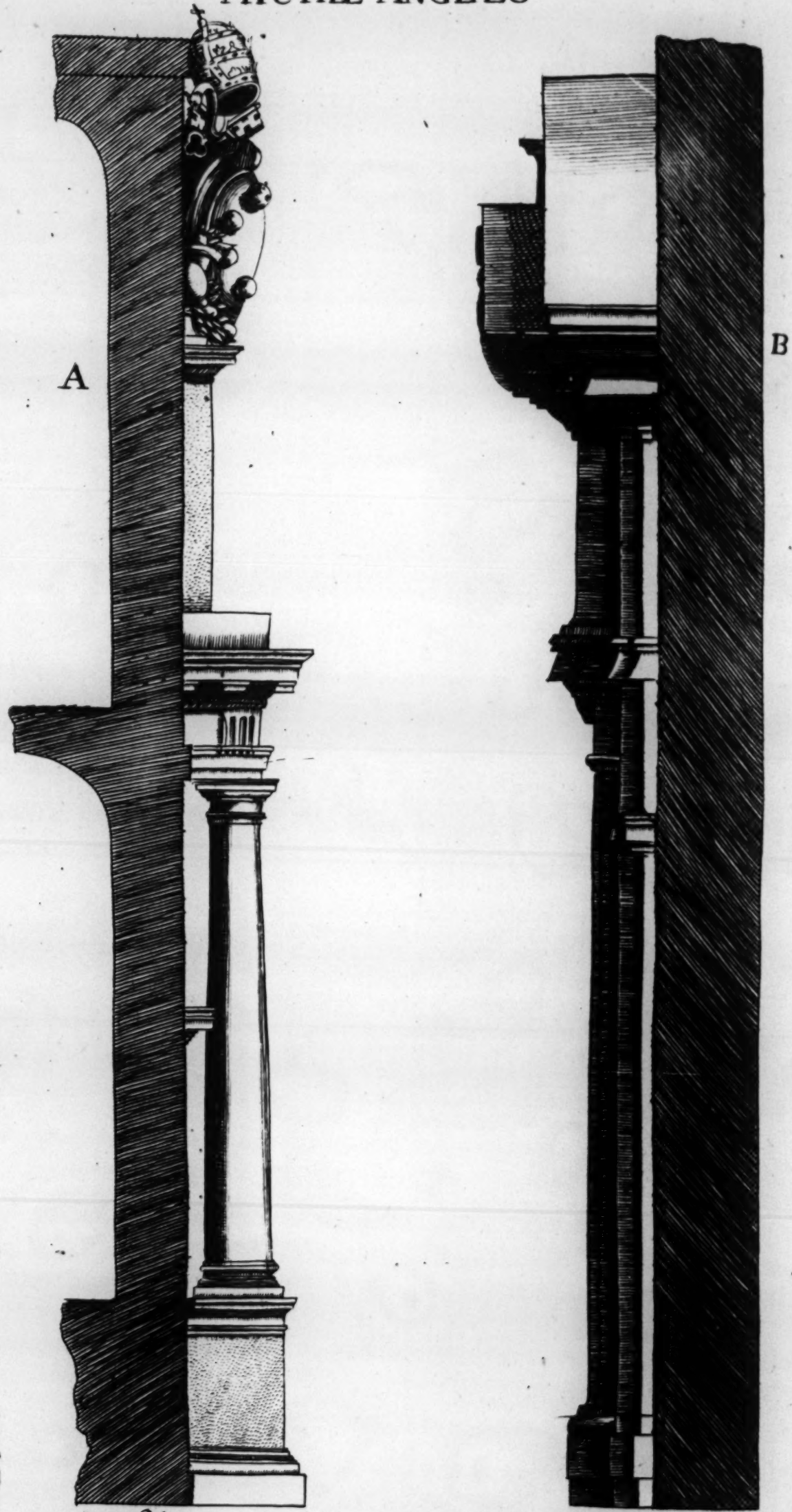
of  
Michael Angelo Buonar<sup>oti</sup>  
The most excelent Floren  
tine Painter Sculptor and  
Architect







MICHEL ANGELO



Palmi 10

Palmi 10

The design marked with A is the profil of the afore  
going Porte del Popolo  
The design marked with B is the profil of Porta Pia  
which follows









*The Porte Flaminia, called del popolo, because it is adjoining to the  
Monastrie of Saint Maria del Popolo.*







MICHEL ANGEL O



*This Chimæric piece is made of a mixture of divers Colours in the  
Sleeping Chamber of the most Illustrious and Reverend Cardinal of  
S<sup>t</sup> Angelo in his palais at Rome*





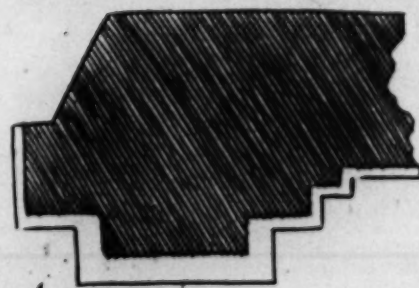
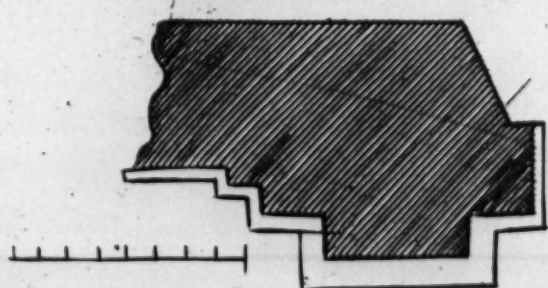


MICHEL

ANGELO



PVS III PONT MAX  
PORTAM PIAM  
SVBLATA NVMERIANA EXTRVXIT  
VIAM PIAM  
AEQVATA ALTA SEMITA  
DVXIT -



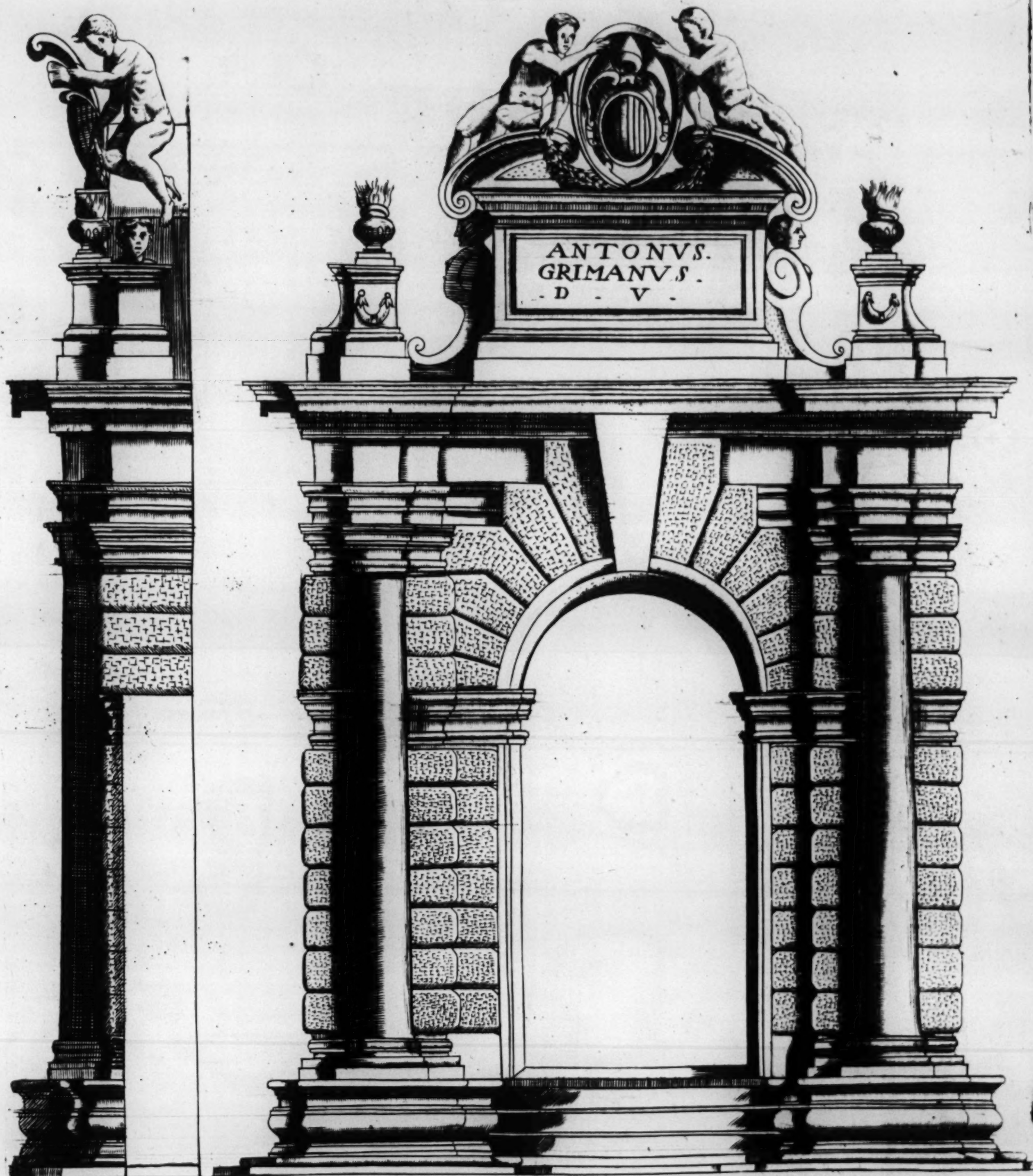
*Porta Pia of the invention of Michael Angelo*



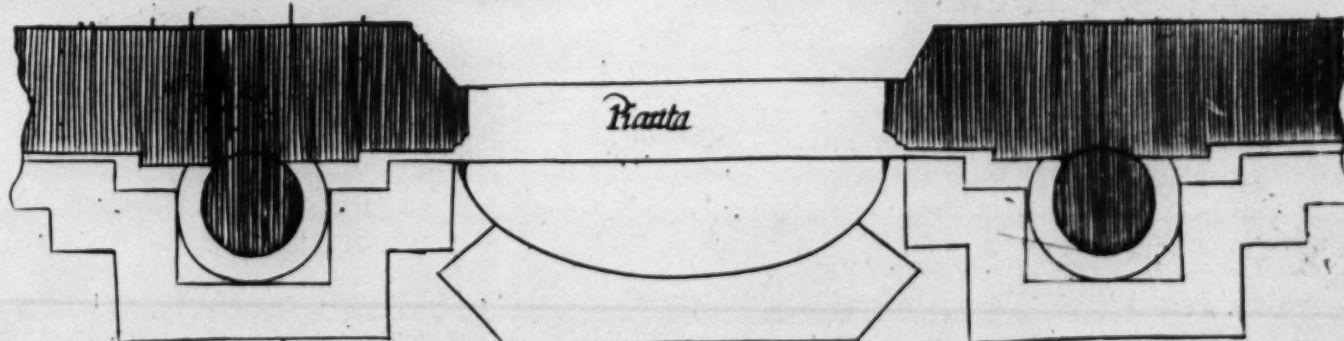




MICHEL ANGELO



Profil



The Porte of the vineyard of the most Reverende Patriarch  
Grimano in Strada Ra







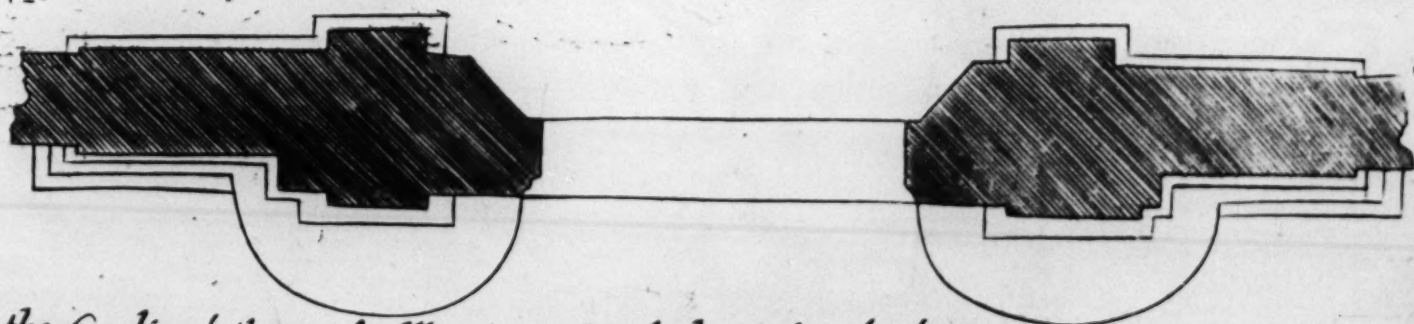
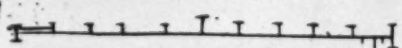
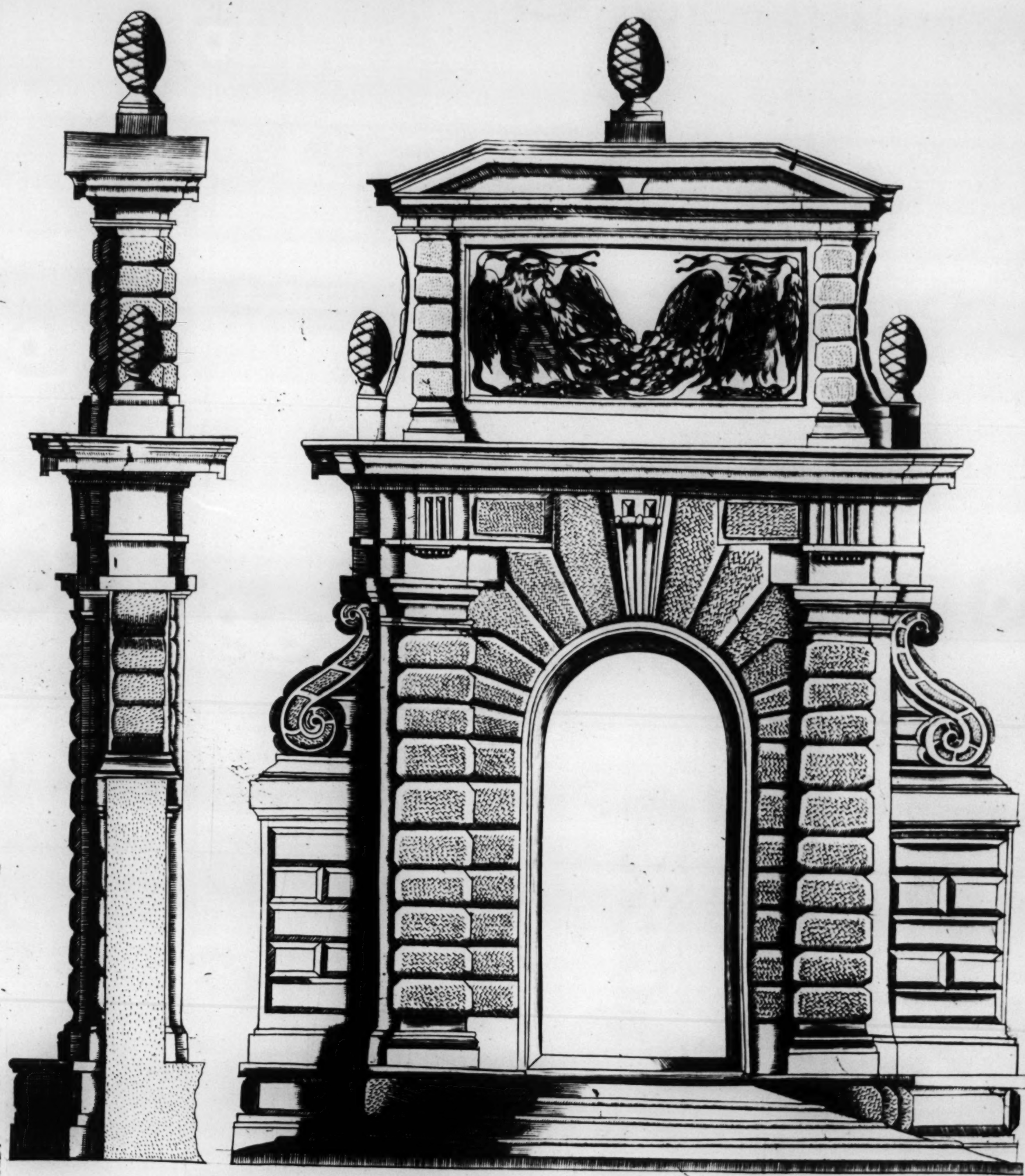


*A new worke at the Capitole of the invention of Michel Angelo*







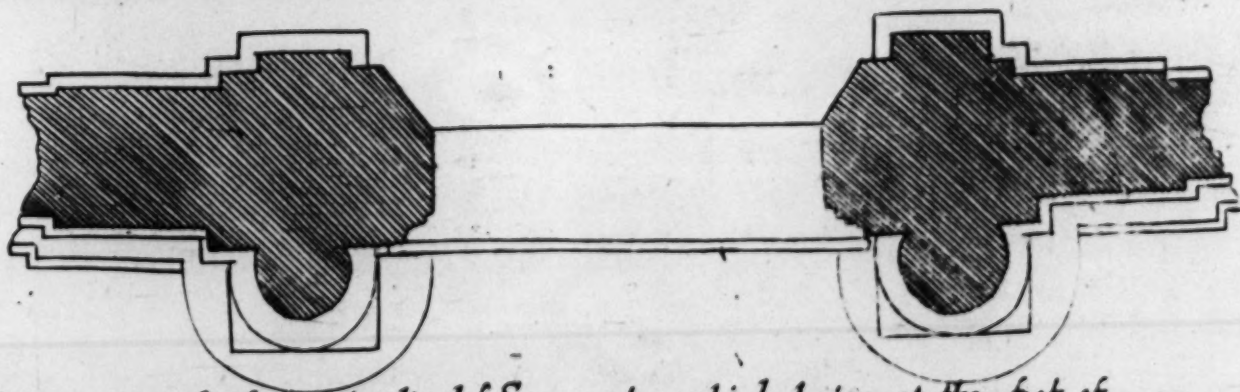
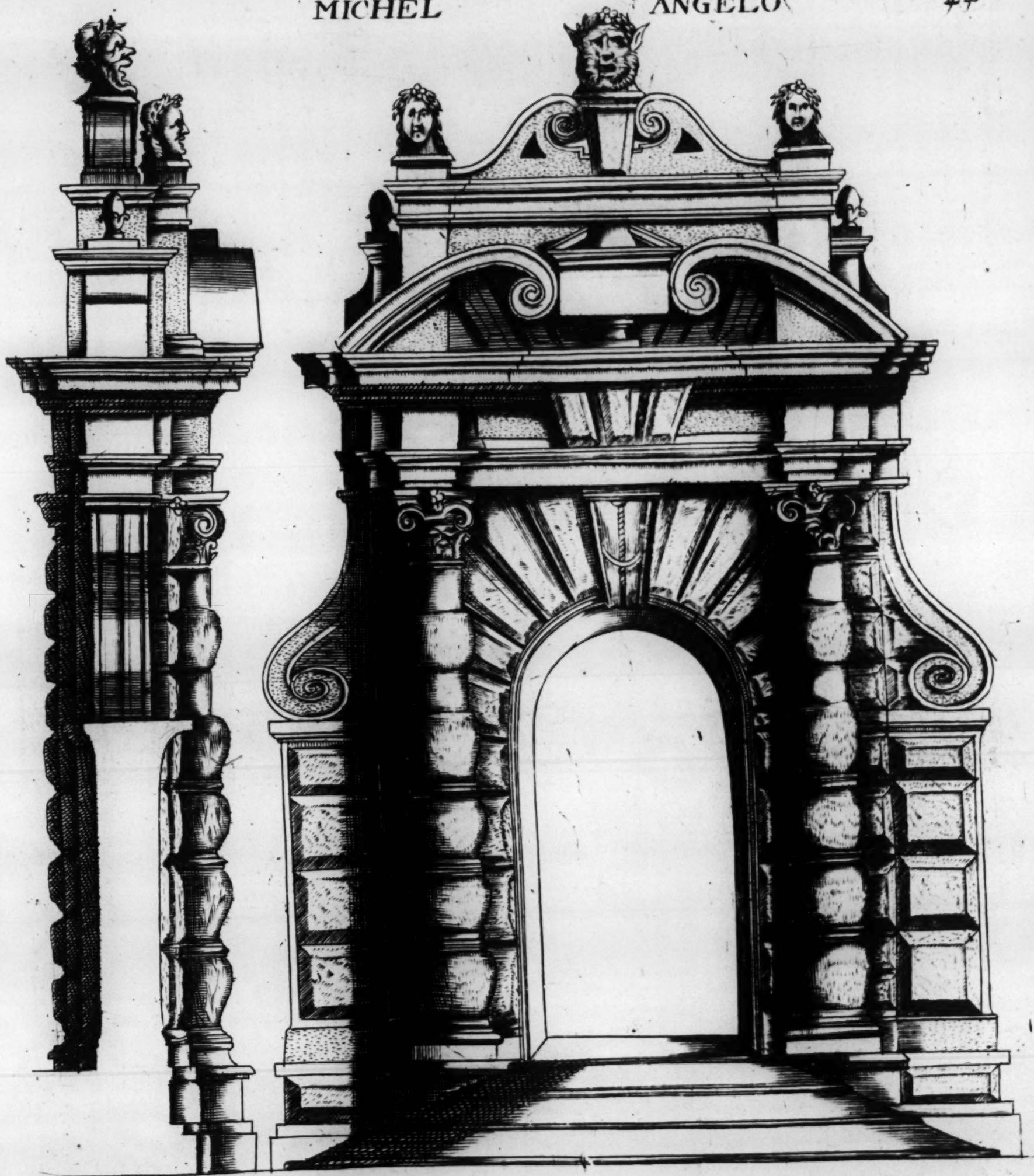


*The Porte of the Garden of the most Illustrious Lord the Duke of Sforza*









*The Porte of the vineyard of the Cardinal of Sermoneta, which begins at the foot of mounte Quirinale, and is extended to the top of strada pia anciently called alta Sepnita.*